

NGV FOUNDATION
ANNUAL REPORT 2022-23



G. de Chirico

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NGV FOUNDATION ANNUAL REPORT 2022–23

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of the National Gallery of Victoria
180 St Kilda Road
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NGV.MELBOURNE

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(cover)

Giorgio DE CHIRICO

Piazza d'Italia 1953

National Gallery of Victoria, Melbourne.

Purchased with funds donated by John

and Cecily Adams and Dr Peter Chu and

Robert Morrow, 2022

NGV FOUNDATION BOARD

EMERITUS BOARD MEMBER

The late Sir Andrew Grimwade CBE
(until January 2023)

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MISSION STATEMENT

The NGV Foundation exists to attract and encourage donations, gifts, bequests and endowments, and to honour these acts of benefaction. It also encourages gifts of works of art which are eligible to attract a tax deduction for their market value under the Federal Government's Cultural Gifts Program.

The NGV Foundation Board is a Committee of the Council of Trustees of the National Gallery of Victoria. The Foundation Charter specifies the following:

- Up to twenty-five representatives of Foundation members appointed by the Council following consultation with the Chair of the Foundation
- The President of the Council or their nominee
- A person nominated by the President of the Council
- The Director of the National Gallery of Victoria, ex officio
- A person nominated by the Director of the National Gallery of Victoria, ex officio
- The Assistant Director, Fundraising and Events, ex officio

NGV FOUNDATION GIFT RECOGNITION

Donations to the NGV Foundation are recognised at different levels of membership based on cumulative gifts of cash, pledges, bequests, works of art or notified bequests (recognised at half of the estimated value).

MEMBER

Donation of \$20,000 – \$99,999

FELLOW

Donation of \$100,000 – \$199,999

GOVERNOR

Donation of \$200,000 – \$399,999

FOUNDER BENEFACTOR

Donation of \$400,000 – \$999,999

HONORARY LIFE BENEFACTOR

Donation of \$1,000,000 – \$4,999,999

PRESIDENT'S COUNSELLOR

Donation of \$5,000,000+

Further enquiries may be directed to:

NGV Foundation

T: (03) 8620 2415

E: ngv.foundation@ngv.vic.gov.au

CHAIRMAN'S MESSAGE

The National Gallery of Victoria's position as a global leader has been underpinned by the generosity of the philanthropic community for more than 160 years. In 2022–23, it was this generosity that enabled the NGV to reach many ambitious goals, across building the NGV Collection, delivering innovative programs and events, and producing ambitious exhibitions.

The NGV continues to work towards the landmark building project, The Fox: NGV Contemporary. Once open, it will be the nation's largest gallery dedicated to contemporary art and design and will become a global beacon for tourism. Over the past twelve months, the NGV has continued to celebrate the support of the community, including major donations from Paula Fox AO, Lindsay Fox AC and their family, and The Ian Potter Foundation, alongside the Victorian Government's commitment to this once-in-a-generation project.

Over the past year, the NGV was the recipient of significant gifts from the philanthropic community, including a number of gifts valued at more than \$1 million. I acknowledge Krystyna Campbell-Pretty AM and Family's involvement across countless strategic Gallery initiatives and NGV Collection areas, ranging from First Nations Art, International Art, Fashion and Textiles, Decorative Arts, Antiquities, Prints and Drawings, Photography, and the School Support Program. Also the legacy of Sam and Nina Narodowski for the establishment of an endowed fund, supporting vital work in audience engagement. I recognise the Felton Bequest, July Cao, Barry Janes and Paul Cross, Loti and Victor Smorgon Fund, the NGVWA and Neville and Diana Bertalli for their extraordinarily generous gifts towards NGV Triennial 2023.

Further significant gifts received during the year valued at more than \$500,000 were received from the late Gordon Moffatt AM and the Estate of Judith Gardiner, along with the NGVWA, which collectively enabled the Gallery to acquire works of art for the NGV Collection.

I recognise the generosity of those who contributed donations valued at more than \$100,000, including John Adams and Cecily Adams, Orthwein Foundation, Joe White Bequest, Barry Janes and Paul Cross, Jo Horgan AM and Peter Wetenhall, Vivienne Fried, Suzette Chapple Bequest, Peter Clemenger AO, Max Smith Bequest, Tapestry Foundation of Australia, The Hugh D. T. Williamson Foundation, Andrew Xue, Michael Tong and Emily Tong, Neville Bertalli and Diana Bertalli, Carol Sisson, Mavourneen Cowen, James Farmer and Rutti Loh, Gidleigh Foundation, Jane Hansen AO and Paul Little AO, Metal Manufactures Limited, and the Orloff Family.

On behalf of the NGV Foundation Board, I extend my thanks to the NGV Executive Management, led by Director Tony Ellwood AM, and recognise the role of my fellow Foundation Board Members who maintain their dedication and commitment to the NGV.

LEIGH CLIFFORD AC
CHAIRMAN, NGV FOUNDATION BOARD





Louise ABBÉMA

Renée Delmas de Pont-Jest 1875

National Gallery of Victoria, Melbourne Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Photography: Eugene Hyland

DIRECTOR'S MESSAGE

The National Gallery of Victoria has received an extraordinary level of support from our remarkable philanthropic community in 2022–23. The cash donations and gifted works of art received by the NGV Foundation this past year have not only enabled the Gallery to develop many aspects of our vast Collection, but have also contributed to our mission of bringing art and design to life for the community, as a globally recognised art museum. I sincerely thank all of our generous supporters for their outstanding contributions that have made the outcomes of this report possible.

In 2022–23, the NGV Foundation continued to fundraise towards the commission and acquisition of numerous works for the NGV Triennial 2023. We warmly thank the generous supporters who have provided leadership support for the third iteration of this remarkable showcase of contemporary art and design, including Triennial Champions the Felton Bequest, July Cao, Barry Janes and Paul Cross, Loti and Victor Smorgon Fund, the NGVWA, and Neville Bertalli and Diana Bertalli. Along with Triennial Lead Supporters Joe White Bequest, Michael Tong and Emily Tong, Bowness Family Foundation, Jo Horgan AM and Peter Wetenhall, Elizabeth Summons Grant in Memory of Nicholas Draffin, Orloff Family Charitable Trust, Vivien Knowles and Graham Knowles, Byoung Ho Son, Lisa Fox, Solomon Family Foundation, and the Tapestry Foundation of Australia. Triennial Major Supporters The Andrew and Geraldine Buxton Foundation, Krystyna Campbell-Pretty AM and Family, Chris Thomas AM and Cheryl Thomas, Andrew Xue, Connie Kimberley and Craig Kimberley OAM, Karen McLeod Adair and Anthony Adair AM, Wendy Bonnici, Paul Bonnici and Family, The Fleischer Family Charitable Foundation, Alana Kirby on behalf of the Sun Foundation, Vicki Vidor OAM, Ginny Green and Bindy Koadlow, Brendan O'Brien and Grace O'Brien, Bagôt Gjergja Foundation, Trawalla Foundation, Bruce Parncutt AO and Celebration Donors, Esther Frenkiel OAM and David Frenkiel, Spencer Ko, Sarah Morgan and Andrew Cook, Andrew Penn AO and Kallie Blauhorn, and Anne Robertson and Mark Robertson OAM.

We also extend our gratitude to Triennial Supporters Janet Whiting AM and Phil Lukies & Family, Susan Jones and James McGrath, Barbara Hay & the Hay Family, Robin Campbell & David Parncutt, Andrew Rogers and Judy Rogers, Beatrice Moignard, Dr Brett Archer, Nick Perkins and Paul Banks, Michael Buxton AM and Janet Buxton, Helen Gannon and Michael Gannon, Sophie Gannon and Frazer East, Helen Nicolay, Lisa Ring, Paul Cross and Samantha Cross, Anthony Cross and Clare Cross, Eva and Tom Breuer Foundation, Rob Gould, Amit Holckner and David Holckner, Donors to the 2022 Betty Muffler Appeal, Tania Brougham and Sam Brougham, Noel Fermanis, Nick Orloff and Sarah Orloff, John Adams and Cecily Adams, Dr Peter Chu, Leigh Clifford AC and Sue Clifford, Sarah Cronin, Samuel Cronin & Bradley Cronin, Woods5 Foundation, Rosemary Merralls & Nora Merralls, Thomas Bridge, Sophie Crowe and Simon Crowe, Cameron Oxley, and Bronwyn Ross and Robyn Wilson and Ross Wilson. We thank

Triennial Circle supporters Katrina Knowles and Adam Karras, Chloe Podgornik, D'Ian Davidson and Rachal Jacobs, Anne Ross, the late Gordon Moffatt AM, Kevin Bamford and Colleen Bamford, Sean Kelly & Carol Kelly, Sunraysia Foundation, Margaret Lodge and Terry Murphy KC, Andrew Collins and Deborah Wildsmith and Jahn Buhrman, along with Bequest Support from Professor AGL Shaw AO Bequest, M. G. Chapman Bequest, The Nigel Peck AM & Patricia Peck Fund, and Suzanne Dawbarn Bequest, along with those wishing to be acknowledged anonymously.

The NGV's campaign to raise funds towards The Fox: NGV Contemporary, Australia's largest public art gallery dedicated to contemporary art and design, continued with momentum in 2022–23, with further major support and pledges committed to this landmark project.

On behalf of the NGV, I also sincerely thank NGV Foundation Board member Paula Fox AO, Lindsay Fox AC and the Fox Family Foundation for their extraordinary \$100 million commitment, which has enabled this remarkable moment in history. The Fox family's generosity was joined by leading donations and commitments from The Ian Potter Foundation, Dr Carol Colburn Grigor via Metal Manufactures, Rosie Lew AM, Maureen Wheeler AO and Tony Wheeler AO, the late Gordon Moffatt AM & family, Michael Tong and Emily Tong, Loris Orthwein, James Farmer and Rutti Loh, and Charles Goode AC and Cornelia Goode.

The NGV was also delighted to launch the 2023 NGV Annual Appeal in May, with the opportunity to acquire the iconic *Mae West Lips Sofa, 1937–38*, an incredible work by Surrealist master Salvador Dalí. I extend sincere thanks to all of those who have chosen to support this special acquisition, with leadership gifts from Mavourneen Cowen, Tim Fairfax AC and Gina Fairfax AC, The Betsy & Ollie Polasek Endowment, King Family Foundation, John Fast and Jenny Fast, Ralph Ward-Ambler AM and Barbara Ward-Ambler, along with support from John Bates and Lorraine Bates, Gwenneth Nancy Head Foundation, Fiona Adler, Forster Family Foundation, Lisa Gay and Ric West, Liana Kestelman, Peter & Celia Sitch Family Charitable Foundation, John Adams and Cecily Adams, Jahn Buhrman, Peter Canet and Ivanka Canet, Trevor Cohen AM and Heather Cohen, Linda Herd & the Canny Quine Foundation, Shareen Joel and Dean Joel, Susan Kimpton, The Valda Klaric Foundation, Jacqui L. Lamont, Marmel Foundation, Lisa Ring, Anita Simon, Swann Family Foundation, and Dinanda Waterham and Sietze Waterham, as well as donors to the 2023 NGV Foundation Annual Dinner and 2023 Annual Appeal donors.

The NGV was also pleased to announce the 2023 Rembrandt Appeal earlier in the year, with the ambitious goal of acquiring one of Rembrandt's rare etchings; *Abraham Francen, Apothecary*, c.1657. This appeal received an extremely positive reception from the community, and we warmly thank those who have contributed donations to help secure this remarkable work, including leadership gifts from Barry Janes and Paul Cross, Ken Harrison AM and Jill Harrison OAM, Neil Young KC, and Suzanne Kirkham. As well as support from Darcy Brennan and Deborah Galbraith, Angus Mackay, John Adams and Cecily Adams, Timothy Brown and Jennifer Brown, Evelyne Perks and Joel Cohen, Andrew Sisson AO and Tracey Sisson, Dr Craig D'Alton and Dr Peter Sherlock and those donors who wish to remain anonymous.

I thank our Annual Giving donors who have supported numerous Collection areas across the Gallery, including the areas of Asian Art, Conservation, Contemporary Art, Contemporary Design and Architecture, Decorative Arts, Fashion and Textiles, First Nations Art, Australian Art, International Art, Photography, and Prints and Drawings. I also recognise donations from those who assisted the NGV in acquiring crucial works of art for generations to enjoy, and we sincerely thank supporters Vivienne Fried, Carol Sisson, Andrew Michelmore AO and Janet Michelmore AO, Peter Mitrakas and Mary Mitrakas, Deborah Lennon and Anthony Lennon, Dr David Clouston and Dr Michael Schwarz, Berris Elizabeth Aitken, Dr George Kokkinos and Melissa Tonkin, Lea Boyce, Ronald Hood, Judy Matear, Peggy O'Neal AO, Bridget Patrick and John Patrick, Alan Roberts & Family, John Rush KC and Sandra Rush, Naomi Ryan, Dr Ian Porter and Dr Dinesh Sivaratnam, and Sarah Watts and Ted Watts, as well as those who wish to remain anonymous, for their generous gifts.

Equally outstanding generosity was provided towards exhibition support, programs and Gallery initiatives in 2022–23, including major donations from Krystyna Campbell-Pretty AM and Family, Peter Clemenger AO, City of Melbourne, Bank of America, The Hugh D. T. Williamson Foundation, Metal Manufactures Limited, Gidleigh Foundation, Cicely and Colin Rigg Bequest, Susan Morgan OAM, Betsy & Ollie Polasek Endowment, Beatrice Moignard, Spencer Ko, JTM Foundation and Scanlon Foundation.

I acknowledge all Felton Society members who have engaged with our planned giving program and extend thanks for their impact of contributing a legacy to the NGV. We also appreciate all bequests received during 2022–23, including the Iris and Peter Barlow Bequest, Estate of Judith Gardiner, Suzette Marie Chapple Bequest, Max Smith Bequest, Warren Clark Bequest, Thomas William Lasham Fund, Kenneth Hadley Estate, Estate of Janette Mary Dunbar, Christine Ashby Bequest, E. & D. Rogowski Foundation, Marie Theresa McVeigh Trust, Elizabeth Alexandra Bequest and Thomas Rubie Purcell & Olive Esma Purcell Trust Fund.

The NGV wishes to recognise the passing of Sir Andrew Grimwade CBE, as we celebrate the lasting impact he had as Chairman of the Felton Bequests' Committee and acknowledge the Felton Bequest's ongoing impact on the NGV. Sir Andrew was involved with the NGV across a variety of leadership roles for almost sixty years, with his service as Chairman of the Felton Bequests' Committee highly regarded as one of the finest and most inspiring examples of philanthropic leadership.

We thank our community for gifting major works of art to the NGV in 2022–23, including works donated directly by artists Ben Quilty, Reko Rennie through the Eva, Mila and Reko Collection, Jan Senbergs AM and Helen Beresford, along with the Estate of Mr Robert Rooney, Patrick Pound, John Hinds, Tomislav Nikolic and Song Wei. The Gallery was also delighted to receive gifts of art and design for the NGV Collection from donors Krystyna Campbell-Pretty AM and Family, Sandra Bardas OAM and David Bardas AO, Estate of Brian Myddleton Davis AM, Lisa Goldberg and Danny Goldberg, Lyn Williams AM, Estate of Margaret Baxter, Martin Browne in memory of Mavis Ngallametta, Wendy King, Rob Gould, Bambi Blumberg, Scott Livesey Galleries, Michael S. Sachs, David Tan, Belinda Fox, Noriaki Kaneko, Melbourne Art Foundation, Fair Shen, Sally Vivian, Matthias Arndt and Tiffany Wood Arndt, Klaus Naumann and Yoshie Naumann, and Gail Taylor.

I recognise the individuals and groups that supported the NGV through their service and expertise in 2022–23, including the NGV Foundation Board for their extraordinary guidance and support throughout the year. I thank Chairman of NGV Foundation Board, Leigh Clifford AC, along with President of NGV Foundation Board, Hugh Morgan AC, and NGV Foundation Board Members Neville Bertalli, Norman Bloom, Geraldine Buxton, Krystyna Campbell-Pretty AM, Philip Cornish AM, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan AM, Barry Janes, Craig Kimberley OAM, Michael Tong, Michael Ullmer AO, Janet Whiting AM and Neil Young KC. I also extend thanks to the President of the Council of Trustees, Janet Whiting AM and fellow Trustees for their advocacy and leadership of the NGV, enabling the Gallery to continue to develop our encyclopaedic Collection and reputation as one of the world's most prominent art museums.

I thank the NGVWA for their dedication and commitment to the NGV, and for their contributions to numerous fundraising initiatives throughout 2022–23. Under the guidance of President Tania Brougham, Co-Vice Presidents Virginia Dahlenburg, Sophie Holloway, Melissa Smith and Chloe White, along with Honorary Secretary Camilla Graves and Honorary Treasurer Dr Sheryl Coughlin, the NGVWA delivered an outstanding combined fundraising program in the last financial year, offering their time and expertise to the NGV.

I recognise the collective effort of the NGV Fundraising team, led by Assistant Director of Fundraising & Events, Misha Agzarian, along with Anna Kopinski, Head of Bequests and Planned Giving.

Finally, I express sincere thanks to the NGV's philanthropic community, who have supported the NGV in numerous ways throughout the year. I hope you enjoy reflecting on the accomplishments featured in the 2022–23 NGV Foundation Annual Report.

TONY ELLWOOD AM
DIRECTOR, NGV



Atong ATEM
Patron saint of lapdogs (2022)
National Gallery of Victoria, Melbourne
Purchased, Victoria Foundation for
Living Australian Artists, 2022 © Atong Atem



THE FOX: NGV CONTEMPORARY

As one of the most transformative projects for Australia's cultural landscape, The Fox: NGV Contemporary will showcase world-leading contemporary art and design, while creating an accessible space that will cement its place in the lives of generations of Australians.

Over the past year, the NGV has continued to achieve many milestones towards this iconic project. This includes presenting *The Fox: NGV Contemporary Design Competition*; a celebratory exhibition of the visionary design, work and creativity of the teams who took part in the competition, along with major advancements in the new Gallery's design.

Alongside significant funding from the Victorian Government as part of the reimagining of Melbourne's arts and cultural precinct, the NGV has continued to work with our philanthropic community and warmly thanks all of our generous donors who have contributed to this once-in-a-generation project. The NGV sincerely thanks Paula Fox AO, Lindsay Fox AC and the Fox family for supporting this remarkable moment in history.

The Fox family's generosity is joined by incredible donations and pledged commitments received during the period from The Ian Potter Foundation, Dr Carol Colburn Grigor via Metal Manufactures, Sam & Nina Narodowski, Rosie Lew AM, Maureen Wheeler AO and Tony Wheeler AO, the late Gordon Moffatt AM & family, Michael Tong and Emily Tong, Loris Orthwein, James Farmer and Rutti Loh and Charles Goode AC and Cornelia Goode.

The new Gallery is expected to greatly enhance cultural tourism each year, while this important infrastructure project will continue to create thousands of jobs and provide an economic boost for the city. Once open, The Fox: NGV Contemporary is estimated to attract millions of additional visitors annually, matching the attendance of major museums worldwide and will be home to the largest collection of Contemporary Art and Design in the country.



NGV TRIENNIAL 2023

In 2022–23, the NGV Foundation continued to raise funds to support the remarkable projects and works of art that will feature in the third iteration of the NGV Triennial series.

Explored through the lens of three overarching themes – Magic, Memory and Matter, the NGV Triennial 2023 will delve into current issues narrated by contemporary artists and designers from across the globe. Showcasing the works of more than 100 artists, designers and collectives from around the world, featuring more than 75 extraordinary projects, including more than twenty-five world-premieres, the exhibition will provide a powerful snapshot of the world today.

In April 2023, the NGV was delighted to officially announce NGV Triennial 2023 to the community, and to share the extraordinary selection of artists, designers and collectives whose works will be featured in the exhibition, many of which have been made possible through the

NGV TRIENNIAL 2023 SUPPORTERS (AS AT 30 JUNE 2023)

CHAMPIONS

Felton Bequest
July Cao
Barry Janes & Paul Cross
Loti & Victor Smorgon Fund
NGVWA
Neville & Diana Bertalli

LEAD SUPPORTERS

Joe White Bequest
Michael & Emily Tong
Bowness Family Foundation
Jo Horgan AM & Peter Wetenhall
Elizabeth Summons Grant in
Memory of Nicholas Draffin
Orloff Family Charitable Trust
Vivien & Graham Knowles
Byoung Ho Son
Lisa Fox
Solomon Family Foundation
Tapestry Foundation of Australia

MAJOR SUPPORTERS

The Andrew and Geraldine Buxton
Foundation
Krystyna Campbell-Pretty AM &
Family
Chris Thomas AM & Cheryl Thomas
Andrew Xue
Connie Kimberley & Craig Kimberley
OAM
Karen McLeod Adair & Anthony
Adair AM
Wendy & Paul Bonnici & Family
The Fleischer Family Charitable
Foundation
Alana Kirby on behalf of the Sun
Foundation
Vicki Vidor OAM, Ginny Green and
Bindy Koadlow
Brendan & Grace O'Brien
Bagôt Gjergja Foundation
Trawalla Foundation
Bruce Parncutt AO and Celebration
Donors
Esther Frenkiel OAM & David
Frenkiel
Spencer Ko
Sarah Morgan and Andrew Cook
Andrew Penn AO & Kallie Blauhorn
Anne Robertson & Mark Robertson
OAM

generous supported of our philanthropic community. The NGV Triennial 2023 will feature established and emerging practitioners, local and international icons, and thought-provoking creators, including Sheila Hicks (US), Tracey Emin (UK), Petrit Halilaj (Kosovo), Betty Muffler (Australia), Yoko Ono (Japan), David Shrigley (UK), Schiaparelli (France), Agnieszka Pilat (Poland), Hoda Afshar (Iran), Thomas J Price (UK), Fernando Laposse (Mexico), Azuma Makoto (Japan), Flora Yukhnovich (UK), Yee I-Lann (Malaysia), Farrokh Mahdavi (Iran), Heather B. Swann (Australia), Hugh Hayden (USA), Joyce Ho (Taiwan), Shakuntala Kulkarni (India), SMACK (Netherlands), Yinka Shonibare (UK), Tao Hui (China), Diedrick Brackens (US), and many more.

Bringing the NGV Triennial 2023 to life is only possible through the extraordinary generosity of our philanthropic community, and we sincerely thank all supporters of NGV Triennial 2023, for their continued passion and support of this landmark exhibition.

SUPPORTERS

Janet Whiting AM & Phil Lukies &
Family
Susan Jones & James McGrath
Barbara Hay & the Hay Family
Robin Campbell and David Parncutt
Andrew & Judy Rogers
Anonymous
Beatrice Moignard
Dr. Brett Archer
Nick Perkins & Paul Banks
Michael Buxton AM & Janet Buxton
Helen & Michael Gannon
Sophie Gannon & Frazer East
Helen Nicolay
Lisa Ring
Paul & Samantha Cross
Anthony & Clare Cross
Eva and Tom Breuer Foundation
Rob Gould
Amit & David Holckner
Donors to the Betty Muffler Appeal
2022
Tania & Sam Brougham
Noel Fermanis
Nick & Sarah Orloff
John & Cecily Adams
Dr. Peter Chu
Leigh Clifford AC & Sue Clifford
Anonymous
Sarah Cronin, Samuel Cronin and
Bradley Cronin
Woods5 Foundation

Rosemary Merralls and Nora
Merralls
Thomas Bridge
Sophie & Simon Crowe
Cameron Oxley & Bronwyn Ross
Robyn & Ross Wilson

CIRCLE

Katrina Knowles & Adam Karras
Chloe Podgornik
D'lan Davidson & Rachal Jacobs
Anne Ross
Gordon Moffatt AM
Kevin & Colleen Bamford
Sean Kelly and Carol Kelly
Sunraysia Foundation
Margaret Lodge & Terry Murphy KC
Andrew Collins & Deborah Wildsmith
Jahn Buhrman

BEQUEST SUPPORT

Professor AGL Shaw AO Bequest
M. G. Chapman Bequest
The Nigel Peck AM & Patricia Peck
Fund
Suzanne Dawbarn Bequest

Ryan GANDER

The End (2020)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Vivien
and Graham Knowles, 2022 © Ryan
Gander; Courtesy Lisson Gallery





2023 NGV ANNUAL APPEAL

For the 2023 NGV Annual Appeal, the NGV had the unique opportunity to acquire a striking work by legendary master of Surrealism, Salvador Dalí, with his *Mae West Lips Sofa*, 1937–38.

The addition of this incredible expression of Surrealism has become the largest and most important Surrealist sculpture in the NGV Collection, and builds upon our holdings of sculptures by André Masson, Marcel Jean and Man Ray.

Inspired by Salvador Dalí's 1935 watercolour, *Mae West's Face Which May be Used as a Surrealist Apartment*, British arts patron Edward James commissioned a three-dimensional version of the divan featured in Dalí's watercolour, becoming the *Mae West Lips Sofa*.

As one of only five of its kind in existence, and the final remaining in a private collection, the addition of this acquisition through the generous support of our philanthropic community firmly positions the NGV's collection of Surrealist art as one of the most significant in the country.

The NGV sincerely thanks all supporters who have made gifts to help secure this significant work, including leadership gifts from Paula Fox AO and Fox Family Foundation, Mavourneen Cowen, Tim Fairfax AC and Gina Fairfax AC, The Betsy & Ollie Polasek Endowment, King Family Foundation, John Fast and Jenny Fast and Ralph Ward-Ambler AM and Barbara Ward-Ambler.



(above)

Salvador DALÍ

Mae West Lips Sofa 1937–38 (1938)
pictured in the dining room at Monkton House, West Dean, West Sussex.
© Alamy Stock Photo
© Fundació Gala-Salvador Dalí.
VEGAP/Copyright Agency, 2023

(below)

Salvador Dalí

Mae West Lips Sofa 1937-38 (1938)
Purchased with funds donated by Paula Fox AO and Fox Family Foundation, Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, The Betsy and Ollie Polasek Endowment, King Family Foundation, John and Jenny Fast, and Ralph Ward-Ambler AM and Barbara Ward-Ambler, donors to the 2023 NGV Foundation Annual Dinner and 2023 NGV Annual Appeal in memory of Robert J. Wylde, 2023
© Fundació Gala-Salvador Dalí.
VEGAP/Copyright Agency, 2023

(previous page)

Flora YUKHNOVICH
England born 1990

A taste of a poison paradise 2023
oil on canvas
160.0 x 275.0 cm
Purchased with funds donated by July Cao, 2023





2023 REMBRANDT APPEAL

With the help of the philanthropic community, in 2023 the NGV was delighted to acquire *Abraham Francen, Apothecary*, c. 1657 through the 2023 Rembrandt Appeal. As one of a small group of prints made by Rembrandt in the late 1650s, the work represents the culmination of his portraiture in the etching medium and is unsurpassed in its thematic and technical complexity.

The NGV holds a significant Rembrandt Harmensz. van Rijn collection that has been assembled over more than 130 years, however, the last time a work was purchased for the Gallery was more than twenty years ago, and there are important aspects of the artist's development as an etcher that were not yet represented in our Collection.

Abraham Francen, Apothecary represents a major acquisition to our collection of Rembrandt works, as the NGV holds only three of the eight portraits in lifetime impressions. This rare etching is a superb example of the artist's powerful late style and is a highly desirable addition to the NGV's selection of Rembrandt holdings.

The 2023 Rembrandt Appeal was warmly received by supporters, and the Gallery gratefully thanks those who have enabled the NGV to acquire this work for the NGV Collection, including leadership gifts from David Tunick, Barry Janes and Paul Cross, Ken Harrison AM and Jill Harrison OAM, Neil Young KC and Suzanne Kirkham.

Rembrandt Harmensz van Rijn
Abraham Francen, Apothecary c 1657
 Purchased with funds donated by David Tunick, Barry Janes and Paul Cross, Ken Harrison AM and Jill Harrison OAM, Neil Young KC, Suzanne Kirkham and donors to the NGV Rembrandt Appeal, 2023

2022 SUMMER APPEAL

In Summer 2022–23, the NGV was pleased to commission and acquire Troy Emery's *Mountain climber*, 2022. Standing at over three metres, *Mountain climber* is Emery's most ambitious work to date, and his first major commission by an Australian institution.

The NGV sincerely thanks our dedicated philanthropic community who supported the acquisition of this vibrant textile sculpture, which featured as a part of the *Melbourne Now 2023* exhibition on display at The Ian Potter Centre: NGV Australia from March to August 2023.

The larger-than-life mountain lion sculpture depicting a feline creature perched atop a gallery plinth, is striking in scale and covered in tens of thousands of coloured fake fur pom-poms. *Mountain climber* is a continuation of Emery's work exploring humankind's relationship with animals and their historical representations in museums and in taxidermied form, and will continue to encourage conversation on critical topics facing us today.

This exuberant textile sculpture greatly enhances the NGV Collection, and we warmly thank all supporters who assisted in helping to secure this ambitious work, including significant gifts from Tapestry Foundation of Australia, Dr Brett Archer, Alan Roberts & family, John Rush KC & Sandra Rush and Janet Whiting AM, Phil Lukies & Family.

Troy EMERY
Mountain climber 2023
 National Gallery of Victoria, Melbourne.
 Purchased with funds donated by Tapestry
 Foundation of Australia, Dr Brett Archer,
 Alan Roberts and family, John Rush KC
 and Sandra Rush, Janet Whiting AM,
 Phil Lukies and family, and donors to
 the NGV Summer Appeal, 2023
 Photography: Tom Ross



SUPPORTED PROJECTS



NGV KIDS AND TEENS

In 2022–23, the NGV was pleased to present an engaging and informative range of exhibitions, programs and events that introduced children and teen audiences to several locally and internationally renowned artists, while also empowering them to experience art in new and creative ways.

The NGV hosted young visitors through recent NGV Kids exhibitions, and we warmly thank the City of Melbourne and Spencer Ko for their generous support of *Julian Opie: Studio for Kids*, which welcomed more than 58,300 visitors and encouraged children to harness their creativity through virtual activities. Additionally, *Up Down and All Around: Daniel Emma for Kids*, was enjoyed by 65,000 kids and encouraged our young visitors to find inspiration from everyday objects.

The NGV Kids Summer Festival also returned in January 2023, featuring nine days of free tailored activities and dedicated programming for children and families. This included artist-led workshops, engaging performances and interactive programs, such as Drop-by Drawing and Under 5s creative learning sessions. In 2023, the NGV was pleased to welcome more than 13,000 children to the Kids Summer Festival, and

we sincerely thank the City of Melbourne for their ongoing support of the Kids Summer Festival. Additionally, the NGV hosted NGV Kids on Tour, which partnered with over 130 regional and metropolitan venues across Victoria, and offered close to 7,000 children and families the opportunity to engage with the Gallery through free art activities and workshops, when this may not always be readily accessible within their communities.

Throughout 2022–23, the NGV Teens Program connected with more than 3,600 teens. This included an iteration of the Teen Art Party that celebrated the NGV's summer exhibition *Alexander McQueen: Mind, Mythos, Muse*, the Minus18 Queer Formal, a new series of Drop-by and Make programs, as well as a full program for the NGV Teens Council. The NGV warmly thanks Beatrice Moignard, The Betsy and Ollie Polasek Endowment, The JTM Foundation and Alex and Brady Scanlon, for their dedicated support of the NGV Teens Program.

(above)
NGV Teen Council at the 2022
NGV Architecture Commission:
Temple of Boom by Adam
Newman and Kelvin Tsang.
Photographer: Michael Pham

(opposite)
Kids Summer Festival 2023
Photographer: Eugene Hyland





Installation view of *Up, Down and All Around: Daniel Emma for Kids* at NGV International. Photography: Lillie Thompson

SUPPORTED PROJECTS



SCHOOLS ACCESS

With the extraordinary support of Learning Patron Krystyna Campbell-Pretty AM and Family, the NGV Schools Support Program has continued to provide crucial educational resources and learning opportunities for students to visit and learn at the Gallery, who may not otherwise have the opportunity to do so.

Throughout 2022–23, the NGV welcomed thousands of students and teachers as a part of the NGV Schools Support Program. To coincide with the 2022 Melbourne Winter Masterpieces® exhibition *The Picasso Century*, more than 1010 students and teachers from twenty-seven schools took part in the Schools Support Program at the NGV, with over half of these participating schools attending from regional areas.

Over the summer, the Schools Support Program continued to attract more than 850 participants in conjunction with the blockbuster exhibition *Alexander McQueen: Mind, Mythos, Muse*, with almost forty percent of the twenty-six participating schools based in regional Victoria. In 2023, the NGV Schools Support Program coincided with Melbourne Winter Masterpieces® exhibition: *Pierre Bonnard: Designed by India Mahdavi*, engaging schools from across metropolitan and regional Victoria throughout the entire exhibition period.

The NGV thanks Krystyna Campbell-Pretty AM and Family for their leadership support of the NGV Schools Support Program, as we recognise the thousands of students that this program has had a remarkable impact on over the past decade.



(opposite)
 NGV Learn team with
 St Catherine's Primary
 School tour and workshop.
 Photographer: Martin Wurt

(above)
 Teens Art Party 2023.
 Photographer: Tobias Titz

SUPPORTED PROJECTS

CONSERVATION

As a leader in the field of art conservation, the NGV is proud to host the largest and longest running Conservation department of any Australian museum. In 2022–23, the NGV was delighted to undertake a number of substantial conservation projects, guided by the wonderful support of our philanthropic community.

Through the generous funding from the Bank of America Art Conservation Project, the department appointed a Conservator of Indigenous Art who has undertaken conservation treatment of important Western Desert works from the NGV Collection, produced in the 1970s and 1980s by the Papunya and Lajamanu communities. The project utilises a holistic preservation strategy, which draws upon the values and guidance of the Lajamanu and Papunya peoples, in addition to the physical needs of the works to be safely stored and displayed.

With the support of the Gidleigh Foundation, the department appointed an Objects Fellow specialising in decorative arts conservation – the only Fellowship of its kind in Australia. This fellowship focuses on the treatment of decorative arts works in the NGV Collection, and addresses the skills shortage for decorative arts care across the regional gallery network through outreach programs.

In 2022–23 the Conservation department continued to support the Public Galleries Association of Victoria (PGAV) by hosting two onsite professional development workshops for members, highlighting the industry skill of condition reporting loaned items. These workshops provided an opportunity for staff of regional and small metropolitan galleries to develop or enhance specialist skills, create peer-to-peer learning and expand professional networks.

The NGV Conservation department also initiated a Digitisation Project in partnership with the NGV Registration department, focusing on migrating all works on magnetic tape to current digital formats before the year 2025, with more than a third already completed. This project has been made possible with the generous funding from Supporters of Conservation and will ensure this collection of early video works spanning the early 1970s to the early 2000s are kept in perpetuity and will remain accessible to the public.

Notable conservation treatments in 2022–23 include James Tissot's *An interesting story*, c. 1872, Henry Moore's *Draped seated woman*, c. 1872, Rafael Lozano-Hemmer's *Please empty your pockets*, 2010, and *Portrait of Rembrandt* by the Studio of Rembrandt – an oil painting acquired in 1932 whose attribution was doubted by scholars until conservation research found two key pieces of evidence that tied the painting to Rembrandt's studio.

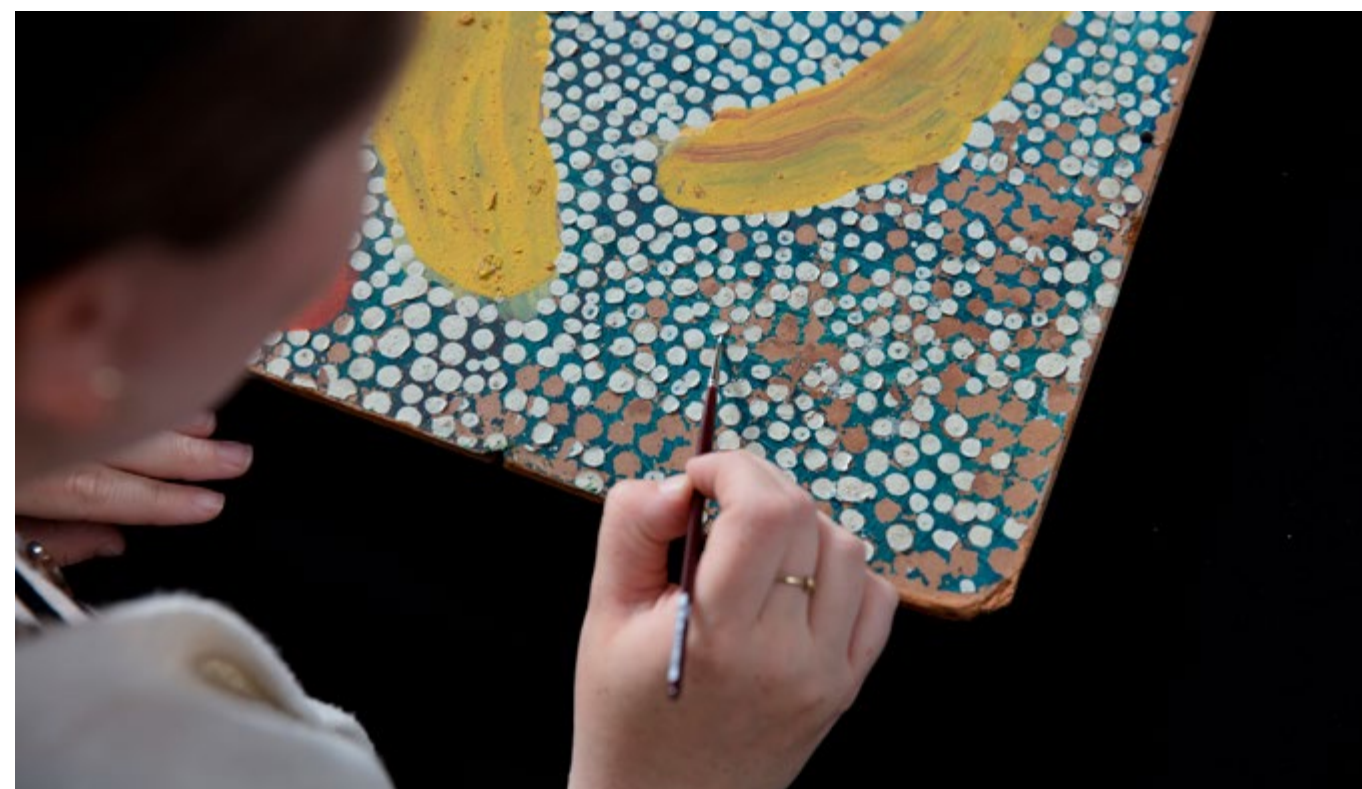
Through the NGV Centre for Frames Research, reproduction frames were completed for Louis Buvelot's *at Point Nepean*, 1875, Marie-Victoire Lemoine's *Portrait of Madame Leclerc*, c. 1798–99, based on a Directoire-style frame from the late eighteenth century, and Annie L. Swynnerton's *The lady in white*, 1878, based on a Watts-style frame from the 1880s.

The NGV warmly thank our Supporters of Conservation, dedicated to supporting the remarkable work undertaken by the NGV Conservation department, including Bank of America, the Gidleigh Foundation, Susan Morgan OAM, Krystyna Campbell-Pretty AM & Family, The Betsy & Ollie Polasek Endowment, Marquill Foundation, Cecilie Hall, Christine Grenda and Geoff Grenda, Lynton Daehli, Thomas Bridge, Howard Brown and Jenny Brown, Kay Rodda, as well as those who generously donated anonymously.

CLEMENGER GRANTS

Thanks to the Clemenger Grant program, 14 NGV staff members were awarded opportunities to regions including the United States, Canada, Europe and Scandinavia. The grant has allowed the recipients to engage with peers and broaden their knowledge base, stay abreast of industry trends, best practices and emerging technologies, exchange ideas and gain fresh insights into Gallery management.

Such grants contribute greatly to personal development, while boosting the overall vitality and dynamism of cultural institutions by fostering a culture of continuous learning and innovation. Through exposure to different artistic communities and institutional models, grant recipients return with valuable experiences and strengthen connections with their international counterparts. Ultimately this generous grant has provided staff individual growth as well as enhanced the capacity of the NGV to be a leader in institutional practices. We sincerely thank Peter Clemenger AO for his dedication and vision behind this innovative grant.



SUPPORTED PROJECTS



CONTEMPORARY DESIGN AND ARCHITECTURE

The NGV's Department of Contemporary Design and Architecture continued to make a significant impact on the life of the Gallery in 2022–23. With the generous support of The Hugh D. T. Williamson Foundation, the department continued to collect and present thought-provoking contemporary design and architecture, alongside a dedicated and ambitious collection strategy and an extensive program of engagement.

Throughout the year, the NGV highlighted contemporary design and architecture through a thoughtfully developed program of events, exhibitions and programs. As Australia's leading design event, Melbourne Design Week's annual eleven-day program continued to grow in scope and scale in 2023, from presenting just under 100 programs in the first iteration in 2017 to more than 350 this year. Melbourne Design Week is built on the enthusiastic engagement and participation of the design sector and the public, attracting over 70,000 people in 2023, with the curation of the program led by the NGV Department of Contemporary Design and Architecture.

In 2022–23, the NGV was also pleased to present the 2022 Architecture Commission, *Temple of Boom*, an evocative reimagining of the Parthenon on the Acropolis in Athens designed by architect Adam Newman, and lead designer and technical director Kelvin Tsang. *Melbourne Now* also returned in 2023 as a vast exhibition of contemporary art and design, welcoming more than 433,000 attendees during its display, and celebrating Melbourne's diverse and creative communities.

These programs provided local and international designers with an important platform, creating possibilities for the community to connect and engage with important knowledge and new aspects of globally renowned contemporary design. Each initiative aimed to challenge the way participants perceive art and design, while broadening the understanding of what contemporary art and design can be.

The NGV warmly thanks The Hugh D. T. Williamson Foundation for their generous support of the Department of Contemporary Design and Architecture over the past decade. Their ongoing advocacy and commitment to the development of Australia's cultural landscape has enabled a number of incredible outcomes during this period, and we look forward to working together on other exciting opportunities in the future.

(opposite)
Installation view of 2022 NGV Architecture
Commission, *Temple of Boom* by Adam
Newman and Kelvin Tsang.

(above)
Installation view of NGV Design Fair 2023.



ANNUAL GIVING

The NGV's Annual Giving program is one of the foundations of philanthropy at the Gallery. By making an annual donation towards a specific aspect of the NGV Collection or a dedicated fundraising appeal, the Gallery is able to continue to grow and enhance important areas of focus within the Collection, conduct internationally recognised research, and deliver programs and initiatives for the whole community to enjoy now and into the future. In return, Annual Giving supporters join a vibrant and diverse group of Gallery enthusiasts, who participate in an engaging and dynamic calendar of events designed to deepen their connection to the NGV.

During the 2022–23 period, Annual Giving supporters continued to make significant acquisitions across a range of Collection areas. A highlight of the year was the return of *Melbourne Now* to The Ian Potter Centre: NGV Australia for the second iteration of this much-loved exhibition, showcasing the very best of Victorian art and design. Drawing upon support from multiple collection areas, a legacy of the exhibition has been the opportunity for featured works to enter the NGV Collection. This includes two works on canvas by artist Heidi Yardley, as well as a piece by artist and potter James Lemon, both acquired by the Supporters of Contemporary Art.

Within *Melbourne Now*, jewellery pieces including *Ten Combs*, 2022, a collaborative work between designer Danielle Brustman and London-based Jonathan Ellery, as well as Laura Deakin's necklace *Mygration #14*, 2020, were acquired by the Supporters of Contemporary Design and Architecture. Supporters of Fashion and Textiles championed a variety of Melbourne-based designers and fashion houses, including Ngali, a sustainable womenswear label that collaborates with First Nations artists to transpose artworks onto premium-quality clothing and collectables, along with works from Misha Hollenback and Shauna Toohey, Arnsdorf, Blair Archibald, Chris Ran Lin, Nixi Killick, Strateas Carlucci and Verner.

Print Portfolio, featured in *Melbourne Now*, comprised of twelve new prints commissioned especially for the exhibition. Through the portfolio, twelve established and emerging artists explored a range of techniques, with the diversity of work reflecting Melbourne's dynamic and flourishing print community. Published in an edition of fifteen, the *Print Portfolio* was a microcosm of the *Melbourne Now* exhibition itself: a unique constellation of visions and voices existing in multiple and portable form. The NGV is delighted to welcome *Print Portfolio* into the Collection with the generous support of the Supporters of Prints and Drawings.

Celebrating First Nations artists in *Melbourne Now*, Supporters of First Nations Art helped acquire a work by Dharug-born artist, Daniel Church as well as a piece by senior Wergaia/Wemba Wemba visual artist Kelly Koumalatsos, who draws on her Aboriginal and Greek heritage to express her political and cultural outlook. In continuing to develop the breadth and depth of the First Nations collection, supporters also assisted with the acquisition of works by Gamilaroi artist Sean Miller; Yuwi, Torres Strait and South Sea Islander artist Dylan Mooney; Ngarigo artist Peter Waples-Crowe; and senior Mayali and Rembarrnga artist Jack Yurrulbbirri Nawiliil.

The NGV's holdings of International Decorative Arts were strengthened by the acquisition of a lamp designed by the critically acclaimed American sculptor Isamu Noguchi and an American-made *Windsor bench*, c. 1820. These acquisitions were both made possible by Supporters of Decorative Arts. Supporters of Photography also furthered the NGV's holdings of works by acclaimed Irish documentary photographer, Richard Mosse with a print from the *Sad tropics (Tristes tropiques)* series, 2020.

With the assistance of Supporters of Conservation, during the past year the NGV's Conservation department has been able to work on a number of exciting projects, while the department has also undertaken the tasks of transferring and digitising the time-based media collection from obsolete media formats, and exploring the technical research and extensive scholarship of the artist Rembrandt in preparation for the *Rembrandt: True to Life* exhibition. The Gallery is also continuing a collaboration with the Los Angeles-based Getty Conservation Institute (GCI), investigating environmentally sustainable initiatives and also providing advice and training to regional galleries in Victoria through the Public Regional Galleries Association of Victoria (PGAV).

The NGV is grateful to all supporters whose continued dedication and involvement with the Gallery has been pivotal for the ongoing development of the NGV Collection, programs and initiatives.

(opposite, above)
Betty MUFFLER

Ngangkari Ngura (Healing Country) 2022
National Gallery of Victoria, Melbourne.
Purchased with funds donated by Barbara Hay and the Hay Family, Rosemary and Nora Merralls, Chris Thomas AM and Cheryl Thomas, D'Lan Davidson and Rachal Jacobs, Margaret Lodge and Terry Murphy KC, and donors to the 2022 NGV Indigenous Art Dinner, 2022
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(opposite, above)
Artist Troy Emery and NGV Curator of Contemporary Design and Architecture, Simone LeAmon

(opposite, below)
Supporter Dinner at NGV International.
Photography: Carmen Zammit





Arthur STREETON
The City from Neutral Bay (c. 1926)
National Gallery of Victoria, Melbourne
Gift from the Estate of Margaret Baxter, 2023

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AS AT 30 JUNE 2023

The NGV also acknowledges the NGV Foundation Members who wish to remain anonymous.



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Woman in flowered blouse (Femme au corsage à fleurs) 1958
 National Gallery of Victoria, Melbourne
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 Benkei Bridge at Akasaka-mitsuke
 (Akasakamitsuke benkeibashi
 赤坂見附弁慶橋) (1977)
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Last hours of evening sun (2013)
National Gallery of Victoria, Melbourne
Gift of Danny Goldberg through the Australian Government's
Cultural Gifts Program, 2022
© Martin Boyce





Suzanne Valadon
1921

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(opposite)

Suzanne VALADON

Nude with drapery 1921 (Nu à la draperie)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gifts Program, 2022



Installation view of *Alexander McQueen: Mind, Mythos, Muse* at NGV International © Alexander McQueen. Photography: Sean Fennessy
The NGV warmly thanks Fashion Champion Krystyna Campbell-Pretty AM & Family for their support.

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John OLSEN
The Bouillabaisse 2009
 National Gallery of Victoria, Melbourne
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 David Zerman & Sarah Barzel

Marie Victoire LEMOINE

A young woman leaning on the edge of a window (c. 1798-1799)

(Une jeune femme appuyée sur le bord d'une croisée)

National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

FELTON SOCIETY

In 2022–23, the Felton Society continued to play a crucial role in shaping and elevating the NGV Collection. It is through the ongoing dedication and generosity of our Felton Society members that we are able to maintain Alfred Felton's legacy and provide an expansive Collection for audiences to enjoy now and into the future.

We warmly thank those who have engaged with our planned giving program throughout 2022–23, consisting of a tailored range of programs including dedicated lectures and events providing valuable insights into major exhibitions, such as *Alexander McQueen: Mind, Mythos, Muse* and the 2023 Melbourne Winter Masterpieces® exhibition *Pierre Bonnard: Designed by India Mahdavi*.

It was a pleasure to host our Felton Society benefactors of tomorrow for a special dinner in late 2022 to celebrate their extraordinary levels of confirmed commitment to the Gallery, along with our annual Felton Society Lunches in April 2023, which enabled the NGV to graciously thank the Felton Society community for their wonderful contributions.

We are saddened by the loss of dear friends and family throughout the past year, and the NGV acknowledges the impact of their legacy at the Gallery. We also recognise the bequests that were received during this period, and celebrate the impact they will have on the NGV Collection, including Iris and Peter Barlow Bequest, Estate of Judith Gardiner, Suzette Marie Chapple Bequest, Max Smith Bequest, Warren Clark Bequest, Thomas William Lasham Fund, Kenneth Hadley Estate, Estate of Janette Mary Dunbar, Christine Ashby Bequest, E. & D. Rogowski Foundation, Marie Theresa McVeigh Trust, Elizabeth Alexandra Bequest, and Thomas Rubie Purcell & Olive Esma Purcell Trust Fund.

Thank you again to our Felton Society members, whose legacy and impact on the life of the Gallery will continue to live on through your planned and present giving.

ANNA KOPINSKI
HEAD OF BEQUESTS AND PLANNED GIVING



FELTON SOCIETY MEMBERS

AS AT 30 JUNE 2023

This section recognises those who have made a notified bequest to the NGV. The NGV also acknowledges the generosity of our Felton Society Members who wish to remain undisclosed.

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Amanda Worthington
Peter Wynne Morris & the late Derek Parker
Christopher Young & Elisa Markes-Young
Mark Young
Monica Zahra & Frank Zahra



(left to right)
BOTTEGA VENETA, Italy (fashion house)
Tomas MAIER (designer)
Look 28, dress 2013
 National Gallery of Victoria, Melbourne
 Gift of David Tan, 2023



GUCCI, Florence (fashion house)
Frida GIANNINI (designer)
Look 42, dress 2006
 National Gallery of Victoria, Melbourne
 Gift of David Tan, 2023



(left to right)
CHANEL, Paris (fashion house)
Karl LAGERFELD (designer)
Silver fantasy jacket, coat 2014
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM
 and Family through the Australian
 Government's Cultural Gift Program, 2023



Alexander McQUEEN (designer)
Look 55, dress 1998-1999
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by
 Krystyna Campbell-Pretty AM and Family,
 2022 © Alexander McQueen

NGVWA

We thank the NGVWA for their remarkable fundraising efforts throughout 2022–23, guided by President Tania Brougham along with her fellow Executive Committee members.

The NGV celebrates the numerous fundraising activities conducted by the NGVWA in 2022–23, including Garden Day 2022, NGVWA presents 'An Evening with Angelo Candalepas', along with the success of the 2023 major fundraising event, NGVWA presents 'Art of Bloom'.

The NGV also recognises those who generously provided significant support through the NGVWA program, including the Hupert Family Foundation, Minimax, Husk Corporation, Jennifer Lempriere, Maggie Nanut, Vivien Knowles and Graham Knowles, and Mutual Trust.

Finally, we warmly celebrate the NGVWA as Triennial Champions through their remarkable support of *Nowhere to Go*, 2022, by Shelia Hicks, one of the world's foremost artists and sculptors working with textiles. Through the NGVWA's wonderful generosity the NGV will acquire this major sculptural installation, which we look forward to showcasing in the upcoming Triennial 2023 exhibition.



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AS AT 30 JUNE 2023

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LIST OF ACQUISITIONS

Asian Art

Gift of Song Wei, 2023

GIFTS

Yoshu CHIKANOBU

Japanese 1838–1912

Kawamata silk refining Ltd Calendar (1910)

colour woodblock print on paper, silk

Gift of the Estate of Edna Dorothy Bull (née Stainton) in memory of her grandmother Sarah Matilda Whitbourn, 2022

INDIAN

Kanchipuram sari (late 19th century)

silk, gilt thread

Gift of Anindita Basu, 2023

INDIAN

Baluchari sari (1930s)

silk

Gift of Anindita Basu, 2023

INDIAN

Sambalpuri sari (1970s)

silk

Gift of Anindita Basu, 2023

JAPANESE

Female figure (c. 1700)

stoneware, porcelain, enamel colour

Gift of Noriaki Kaneko, 2023

JAPANESE

Female figure (c. 1700)

stoneware, porcelain, enamel colour

Gift of Noriaki Kaneko, 2023

Nakamura KIHO

Japanese active (second half 19th century)

Flowers of the four seasons (c. 1870)

ink and colour pigment on silk

Gift of Klaus and Yoshie Naumann in memory of Baillieu Myer AC, 2022

TURKISH

Entari (Robe) (late 19th – early 20th century)

muslin, cotton thread

Gift of Norma and the late John Gaidzkar, 2023

Song WEI

Chinese 1980–

Hamburger with bats, peaches and lotus flowers (2022)

synthetic polymer paint on brass

PURCHASES

Utagawa HIROSHIGE

Japanese 1797–1858

Hodogaya, Shinmachi Bridge (*Hodogaya, Shinmachi-bashi*) (c. 1834–36)

from the *Fifty-three Stations of the Tokaido*

Road series 1834–36

colour woodblock

Numazu (c. 1834–36)

from the *Fifty-three Stations of the Tokaido*

Road series 1834–36

colour woodblock print

Totsuka, Motomachi fork (*Totsuka, Motomachi betsudo*) (c. 1834–36)

from the *Fifty-three Stations of the Tokaido*

Road series 1834–36

colour woodblock

A sudden shower, Shono (*Shōno, hakū tokaidō gojyūsantsuginouchi*) (c. 1834–36)

from the *Fifty-three Stations of the Tokaido*

Road series 1834–36

colour woodblock

Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

Utagawa HIROSHIGE II

Japanese 1826–69

Basket Crossing in Hida Province

(*Hida kago watashi*) (1860)

from the *Hundred Views of famous places in the provinces* series 1860

colour woodblock

Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

JAPANESE

Summer kimono with tigers (Meiji period

1868–1912)

cotton, indigo dye

Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE

Summer kimono with wisteria flowers (Meiji

period 1868–1912)

cotton, indigo dye

Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE

Summer kimono with geese and reeds (Meiji

period 1868–1912)

cotton, indigo dye

Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE

Indigo futon kimono with fuji crest and clematis flowers (1920s)

cotton

Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE

Child's kimono with boy's day design (1925–35)

silk, cotton

Purchased with funds donated by Berris Aitken, 2023

JAPANESE

Kimono with frolicking puppies in the snow

(1925–35)

silk, cotton

Purchased with funds donated by Berris Aitken, 2023

JAPANESE

Kimono with the Heron Maiden (1925–35)

silk, cotton

Purchased with funds donated by Berris Aitken, 2023

KOREAN

Grapevine, ewer (18th–19th century)

stoneware, bamboo, metal

Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Accessory box (late 19th century)

mother-of-pearl and lacquer on wood, metal

Purchased with funds donated by Vivienne Fried, 2022

Utagawa HIROSHIGE II

Basket Crossing in Hida Province (1860)

(*Hida kago watashi* 飛騨籠わたし)

from the *Hundred views of famous places in the provinces* series

colour woodblock

Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022



**KOREAN**

Belt (Gakdae) (late 19th century)
silk, leather, wood, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Birds and flowers, costume box (late 19th century)
lacquer on wood, abalone shell (mother-of-pearl)
Purchased with funds donated by the Fried and Sable families to honour the birthday of Morry Fraid AM, 2022

KOREAN

Boots (Mokhwa) (late 19th century)
silk, wool, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Cabinet (late 19th century)
bamboo, Pine (*Pinus* sp.), copper alloy
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Document box (Yongmok) (late 19th century)
wood, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Girl's shoes with vine design (Danghye) (late 19th century)
deer leather, cotton, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Hair pin (Binyeo) (late 19th century)
silver, enamel on metal (cloisonné)
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Hat (Tanggeon) (late 19th century)
horsehair
Purchased with funds donated by Vivienne Fried, 2022

(Opposite, above)

JAPANESE

Indigo summer kimono with tigers
Meiji period 1868-1912
National Gallery of Victoria, Melbourne.
Purchased with funds donated by The Late Hon. Michael Watt KC and Cecillie Hall, 2023

(Opposite, below)

KOREAN

Birds and flowers, costume box (late 19th century)
Purchased with funds donated by the Fried and Sable families to honour the birthday of Morry Fraid AM, 2022

KOREAN

Hat box (Gatham) (late 19th century)
wood, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Hat mould (late 19th century)
wood
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Men's hat and beads (Heungnip, gatkkeun) (late 19th century)
lacquer, horsehair, bamboo, agate, cord
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Men's shoes (Nokpihye) (late 19th century)
deer leather, cotton, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Men's shoes with vine design (Taesahye) (late 19th century)
deer leather, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Official robe outfit with robe and rank badge (Dallyeong) (late 19th century)
silk, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Official's hat (Samo) (late 19th century)
silk, paper, horsehair, lacquer, bamboo
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Pendant with butterflies (Daesamjaknorigae) (late 19th century)
silver, coral, jade, pearls, amber, feathers (kingfisher), silk (cord), semi-precious stones
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Pendant with three norigae jars (Daesamjaknorigae) (late 19th century)
silver, semi-precious stones, silk cord
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Round collar robe (Dallyeong) (late 19th century)
silk, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Royal woman's ceremonial robe (Wonsam) (late 19th century)
silk
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Sandals (Jipsin) (late 19th century)
straw, cotton, wood
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Scholar's robe (Simui) (late 19th century)
silk, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Silk overcoat (Durumagi) (late 19th century)
silk, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Spectacles and case (Angyeong, angyeongjip) (late 19th century)
ox horn, glass, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Topknot cover (Sangtugwan) (late 19th century)
paper, lacquer, bamboo
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Topknot support (Pungjam) (late 19th century)
amber
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Undergarment, white silk top and pants (late 19th century)
silk, cotton (lining)
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Vine design, boy's shoes (Taesahye) (late 19th century)

leather (deerskin), cotton, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Woman's shoes (Unhye) (late 19th century)

silk, cotton, metallic thread, leather, metal studs
Purchased with funds donated by Vivienne Fried, 2022

KOREAN

Hood (early 21st century)

silk
Purchased with funds donated by Vivienne Fried, 2022

Junichiro SEKINO

Japanese 1914–88
Benkei Bridge at Akasaka-mitsuke (Akasakamitsuke benkeibashi) (1977)
colour woodblock, ed. 17/100
Purchased with funds donated by Laurence O'Keefe and Christopher James, 2022

Tomikichirō Tokuriki

Japanese 1902–2000
Maitreya (Mirokubosatsu) (1955)
woodblock, ed. 60/100
Purchased with funds donated by Laurence O'Keefe and Christopher James, 2022

Song WEI

Chinese 1980–
Hamburger with auspicious treasures (2022)
synthetic polymer paint on brass
M. G. Chapman Bequest, 2023

Song WEI

Chinese 1980–
Hamburger with dragon and phoenix (2022)
synthetic polymer paint on brass
Purchased with funds donated by Thomas Bridge, 2023

Song WEI

Chinese 1980–
Hamburger with qilin and waves (2022)
synthetic polymer paint on brass
M. G. Chapman Bequest, 2023

YEE I-Lann

Malaysian 1971–
Tikar/Meja 2019–20
Pandanus (*Pandanus* sp.), synthetic dyes, ed. 2/2
Purchased NGV Foundation, 2022

Australian Paintings, Sculpture and Decorative Arts to 1980**GIFTS****Robert ROONEY**

Australia 1937–2017
Untitled (Two boys holding hands, eyes closed) (c. 1955)
oil on composition board
Untitled (Sheep in landscape) (c. 1957)
oil on composition board
Implication (1958)
oil on composition board
Mortality play (1958)
oil on composition board
Sunday (1958)
oil on composition board
Hero (1959)
oil on composition board
Accident 1960
oil on composition board
Untitled (Boy – self-portrait) (1960)
oil on composition board
Unknown 1962
oil on composition board
Two 1966
oil on composition board
Coats [white] and Coats [black] 1973
synthetic polymer paint on canvas
Bequest of Robert Rooney, 2023

Ellis ROWAN

Australia 1848–1922
UNKNOWN (manufacturer)
(Australian wildflowers) (c. 1890)
four-panel folding screen: watercolour and gouache on grey paper, Pine (*Pinus* sp.), wood, glass, silk (velvet), paper, string, wallpaper, brass
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Grace Cossington SMITH

Australia 1892–1984
Still life with ranunculi (1926)
oil on board
Gift from the Estate of Brian Myddleton Davis AM, 2022

Arthur STREETON

born Australia 1867
lived in England 1897–1919
died 1943
The City from Neutral Bay (c. 1926)
oil on wood panel
Gift of the Estate of Margaret Baxter, 2023

Brett WHITELEY

born Australia 1939
lived in England 1960–67
died 1992
The kingfisher (c. 1978)
oil and collage of stones and painted fabric on plywood
Gift from the Estate of Brian Myddleton Davis AM, 2022

PURCHASES**Portia Mary BENNETT**

Australia 1898–1989
Roundabouts and swings 1935
oil on canvas on (plywood)
June Sherwood Bequest, 2022

Iso RAE

born Australia 1860
lived in France 1887–1932, England 1932–40
died England 1940
Breton family (c. 1892)
oil on canvas
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and the June Sherwood Bequest, 2023

Eveline SYME

born England (of Australian parents) 1888
lived in England 1907–10, France 1921–24, England and Europe 1929–31
died Australia 1961
Tuscan landscape (c. 1930)
oil on canvas
Purchased, June Sherwood Bequest and funds donated by Krystyna Campbell-Pretty AM and Family, 2022

Contemporary Art**GIFTS****Zico ALBAIQUNI**

Indonesian 1987–
Notes on conceptual art; in the beginning there was 2019
oil on canvas
Gift of Matthias Arndt through the Australian Government's Cultural Gifts Program, 2023

Martin BOYCE

Scottish 1967–
Last hours of evening sun (2013)
synthetic polymer paint on plywood, plywood
Laurel house ghosts and flowers (2013)
painted steel, galvanised steel, rusted steel
No more skies (2014)
synthetic polymer paint on plywood, plywood, aluminium
Gift of Danny Goldberg through the Australian Government's Cultural Gifts Program, 2022



(above)
Installation view of **Song WEI's** *Hamburger with auspicious treasure* (2022) and *Hamburger with qilin and waves* (2022) on display in NGV Triennial 2023. NGV International, Melbourne M. G. Chapman Bequest, 2023
Photo: Sean Fennessy

(below)
Song WEI *Hamburger with dragon and phoenix* (2022)
National Gallery of Victoria, Melbourne. Purchased with funds donated by Thomas Bridge, 2023 © Song Wei

(following page)

Iso RAE
Breton family (c. 1892)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and the June Sherwood Bequest, 2023

**Jake CHAPMAN**

English 1966–

Dinos CHAPMAN

English 1962–

Untitled (skull panel) (2003)

fibreglass, resin

Gift of Rob Gould through the Australian Government's Cultural Gifts Program, 2023

Mat COLLISHAW

English 1966–

Sordid earth (2012)

projection video

Gift of Bambi Blumberg through the Australian Government's Cultural Gifts Program, 2022

Mark LECKEY

English 1964–

Are you waiting (LED) (1996), (2014) made

colour video transferred to digital video, sound,

LED RGB screen

Mercury tail (2015)

colour digital video, silent, media player, screen,

tripod, electrical cord

Gift of Danny Goldberg through the Australian Government's Cultural Gifts Program, 2022

Wedhar RIYADI

Indonesian 1980–

Piece #1 2017

oil on canvas

Gift of Matthias Arndt through the Australian

Government's Cultural Gifts Program, 2023

Entang WIHARSO

Indonesian 1967–

I am watching you 2013from the *Geo-portrait* series

copper, ed. 2/2

Gift of Matthias Arndt through the Australian

Government's Cultural Gifts Program, 2023

Joshua YELDHAM

born Australia 1970

Resonance 2022

synthetic polymer paint, cane, wood and string

on inkjet print on canvas on aluminium

Presented by Scott Livesey Galleries, 2023

PURCHASES**Fiona ABICARE**

born Australia 1972

Moving against, moving away, moving toward

(2022–23)

modified gypsum polymer, glass fibre, gypsum

cement, stainless steel, mineral pigments

Commissioned by the National Gallery of

Victoria, Melbourne. Purchased, Victorian

Foundation for Living Australian Artists, 2023

Joël ANDRIANOMEARISOA

Malagasy 1977–

À la lueur de nos songes un voyage commence

(2022)

pastel

*Almost almost blue almost doing things we used**to do almost you* (2022)

pastel

*Any ianao any ianao izay ary izao dia mbola eto**foana miandry* (2022)

pastel

*Les vestiges d'un amour triomphant au loin**l'absence* (2022)

pastel

Let me desire the world with you again (2022)

pastel

*Misy tsiamgaratelo tsiambaratelo tsy**polazalazaiko anao* (2022)

pastel

Perfect pains silent joys and broken toys (2022)

pastel

*Random ambitions devotions passions**atraxions and emotions* (2022)

pastel

Purchased with funds donated by Wendy

and Paul Bonnici and family, and Michael

and Emily Tong, 2023

Joël ANDRIANOMEARISOA

Malagasy 1977–

*How can I dance celebrate dream wonder the**world with you* 2022

painted iron

Purchased with funds donated by Janet Whiting

AM, Phil Lukies and family, 2023

Nadiyah BAMADHAJ

Malaysian 1968–

*Charmed by anxiety (Terpesona dengan**Kegelisahan)* (2021–22)

colour digital video, sound

Purchased NGV Foundation, 2022

Lucy BULL

American 1990–

20:59 2021

oil on canvas

Purchased with funds donated by July Cao,

2022

Troy EMERY

born Australia 1981

Mountain climber (2023)

steel, polyurethane foam, cotton, polyester,

wood

Purchased with funds donated by Tapestry

Foundation of Australia, Dr. Brett Archer, Alan

Roberts and family, John Rush KC and Sandra

Rush, Janet Whiting AM, Phil Lukies and family,

and donors to the NGV Summer Appeal, 2023

Tracey EMIN

English 1963–

Love Poem for CF 2007

neon, ed. 3/3

Purchased with funds donated by

Jo Horgan AM and Peter Wetenhall, 2023

Tracey EMIN

English 1963–

This is exactly how I feel right now 2016

bronze, ed. 3/6

Purchased with funds donated by Andrew and

Judy Rogers and NGV Foundation, 2023

Tracey EMIN

English 1963–

Crying for you 2015

bronze, ed. 3/6

Suzanne Dawbarn Bequest, 2023

Tracey EMIN

English 1963–

Being without you 2015

bronze, ed. 2/6

M. G. Chapman Bequest, 2023

Tracey EMIN

English 1963–

Mother 2014

bronze, ed. 1/6

The Nigel Peck AM & Patricia Peck Fund, 2023

Tracey EMIN

English 1963–

Wanting 2014

bronze, ed. 2/6

The Execution 2018

acrylic on canvas

Legs raised 2014

gouache on paper

Moving fast 2014

gouache on paper

Looking over 2014

gouache on paper

On my side 2014

gouache on paper

Thought of you 2014

gouache on paper

All me 2014

gouache on paper

Professor AGL Shaw AO Bequest, 2023

Derek FORDJOUR

American 1974–

Dual acquisition 2022Walnut (*Juglans* sp.), Cherry wood(*Prunus* sp.), resin, glass, charcoal

Purchased with funds donated by July Cao,

2022

REMEMBER ME

Ryan Gander, The end (2020), silicone rubber, nylon (flock), silicone paint, plastic, fibreglass, brass, aluminium, steel, composition board, electronic components, electrical components, existing wall, sound, ed. 3/3

Ryan GANDER English 1976–*The end* (2020) silicone rubber, nylon (flock), silicone paint, plastic, fibreglass, brass, aluminium, steel, composition board, electronic components, electrical components, existing wall, sound, ed. 3/3 Purchased with funds donated by Vivien and Graham Knowles, 2022

Sayre GOMEZ American 1982–*Everything must go, (1)* (2022) synthetic polymer paint on canvas Purchased with funds donated by July Cao, 2022

Hulda GUZMÁN Dominican 1984–*Daily ceremony* (2022) synthetic polymer paint and gouache on Cedar (*Cedrus* sp.) and Mahogany plywood (*Swietenia* sp.) Purchased with funds donated by anonymous donors and NGV Foundation, 2023

Chase HALL American 1993–*God is you* 2022 synthetic polymer paint, coffee and badges on canvas Purchased with funds donated by Andrew Xue, 2023

Nadia HERNANDEZ born Venezuela 1987 arrived Australia 2004 *Sensibles* (2022) fabric, tumeric, synthetic rope *Recordando al cambur politico* 2022 ribbon, powder coated steel *De nuestra felicidad* (2022) oil on canvas, powder-coated steel, metal, synthetic rope *This is how my procession began* (2022) oil on canvas, powder-coated steel, synthetic rope, metal Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2022

Tao HUI Chinese 1987–*Being wild* (2021) colour digital video, sound, ed. 3/5 Purchased NGV Foundation, 2023

Vojtěch Kovařík Czech 1993–*The Three Fates: Clotho, Lachesis, Atropos* 2021 synthetic polymer paint and sand on canvas Purchased with funds donated by July Cao, 2023

William MACKINNON born Australia 1978 *Home and away* (2021–22) synthetic polymer paint, oil and enamel paint on canvas Purchased, Victorian Foundation for Living Australian Artists, 2023

Richard MOSSE Irish 1980–worked in England 1998–2005, United States 2014–*Broken spectre* (2022) colour digital video projection, sound Co-commissioned by the National Gallery of Victoria, Melbourne, VIA Art Fund, the Westridge Foundation, and by the Serpentine Galleries. Additional support provided by Collection SVPL and Jack Shainman Gallery. Suzanne Dawbarn Bequest, 2023

Grant NIMMO born Australia 1979 *The hall of Fernshaw* 2022 oil on canvas Purchased, Victorian Foundation for Living Australian Artists, 2022

Ramesh Mario NITHIYENDRA born Sri Lanka 1988 arrived Australia 1989 *Bi warrior figure* (2022) bronze, painted steel, motor, electrical components, shells, stoneware, wood, plastic, stone and metal (beads), silk (tassels) Purchased with funds donated by Rob Gould, 2023

Nabilah NORDIN born Singapore 1991 arrived Australia 2007 *Fortune nights* (2022) wood, epoxy modelling compound, foam, powdered pigments, glass, spray paint, Australian walnuts, transparent synthetic polymer resin, cardboard Purchased, Victorian Foundation for Living Australian Artists, 2022

Gregory OLYMPIO Togolese 1986–*Grey composition* 2022 synthetic polymer paint on canvas *Harmattan / Desert wind* 2022 synthetic polymer paint on canvas *Winter* 2022 synthetic polymer paint on canvas The Nigel Peck AM and Patricia Peck Fund, 2022

Yinka SHONIBARE born England 1962 *Modern magic (Studies of African art from Picasso’s collection) IV* (2020–21) cotton (Dutch wax) Professor AGL Shaw AO Bequest, 2022

Scotty SO born Hong Kong 1995 arrived Australia 2016 *Performing the 1st movement of Elgar’s Cello Concerto* 2021 two-channel colour digital video, sound, ed. 1/3 Purchased, Victorian Foundation for Living Australian Artists, 2022

Esther STEWART born Australia 1988 *This space has been created for something to happen* (2019) rayon, metal Purchased, Victorian Foundation for Living Australian Artists, 2022

Hito STEYERL German 1966–*Sandbags/Texture, Kharkiv* (2015) ultra-violet inkjet print on aluminium and polyethylene, ed. 4/5 *Tent/Texture III, Kharkiv* (2015) ultra-violet inkjet print on aluminium and polyethylene, ed. 4/5 Purchased, NGV Foundation, 2023

Philipp TIMISCHL Austrian 1989–*What it feels like for an artwork (Blue)* 2022 oil and synthetic polymer paint on canvas, LED panels, wood, media player, colour digital video, silent Purchased with funds donated by Robin Campbell and David Parncutt, 2022

Heidi YARDLEY born Australia 1975 *The door* 2021 oil on canvas *Psychique* (2021) oil on canvas Purchased, NGV Supporters of Contemporary Art, 2022

Paul YORE born Australia 1987 *Fags hate God* (2022) found objects, (beads), (buttons), enamel, shells, acrylic, plaster and resin on wood *Young dumb and full of numb* (2022) plastic, glass, metal, pine cone, porcelain, shells, printed fabric, synthetic fabric, synthetic cord, media player, LEDs, electrical components, synthetic polymer paint, enamel paint and resin on wood and composition board Purchased with funds donated by Rob Gould, 2023

Guimi YOU Korean 1985–worked in United States 2014–22 *Two of us* 2023 oil on canvas Purchased with funds donated by an anonymous donor, 2023

Flora YUKHNOVICH English 1990–*A taste of a poison paradise* 2023 oil on canvas Purchased with funds donated by July Cao, 2023

Contemporary Design and Architecture, 2022

Contemporary Design and Architecture, 2022

David CLARKE England 1967–*Remain* (2015) pewter, leather, velvet, metal, pen and ink on paper *Baroque beauties, candlesticks* (2016) pewter *Blow spoon* (2017) pewter, silver plate Gift of Tomislav Nikolic through the Australian Government’s Cultural Gifts Program, 2022

Octavia COOK New Zealand 1978–*S.H.A.L.L.O.W* (2020–21) acrylic, silver Gift of an anonymous donor, 2022

Debra RAPOPORT born United States 1945 *Lei with epaulets* (1984) paper, wax, wire and textile scraps Gift of Helen Williams Drutt Family Collection, 2022

PURCHASES

Tatiana BILBAO (architect) Mexican 1972–**TATIANA BILBAO ESTUDIO, Mexico City** (architecture studio) est. 2004 **AUGRC, Melbourne** (manufacturer) est. 2017 **DALE HOLDEN STUDIO, Melbourne** (manufacturer) est. 2014 *Dirty clothes are washed at home (La ropa sucia se lava en casa)* (2022) glass-reinforced concrete, cotton, soap, steel, fabric, synthetic poymer paint on existing wall, collage of cut printed paper, photographs, fabric, wool (yarn, thread), cotton (lace, yarn, thread), tissue paper and jute (string), synthetic polymer paint, metallic paint and fibre-tipped pen Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2022

Danielle BRUSTMAN (designer) born Australia 1975 **Jonathon ELLERY** (designer) born England 1964 *Ten combs* (2022) polyester Purchased, NGV Supporters of Contemporary Design and Architecture, 2022

Diego CIBELLI Italian 1987–*Meditation in an emergency* (2019) porcelain (biscuit) Purchased with funds donated by Amit and David Holckner, and Lisa Ring, 2023

Chris CONNELL (designer) born Australia 1955 **MAAS & CO. AUSTRALIA PTY LTD, Melbourne** (manufacturer) est. 2017 **FORMANOVA PTY LTD, Melbourne** (manufacturer) est. 1993 **PORCELAIN BEAR, Melbourne** (manufacturer) est. 2010

Altar, table (2021) designed, 2022 manufactured stainless steel, aluminium, porcelain, (other materials)

Purchased, Victorian Foundation for Living Australian Artists, 2023

Laura DEAKIN born Australia 1979 *Migration #14, necklace* (2020) synthetic polymer paint, watercolour, sterling silver 925 Purchased, NGV Supporters of Contemporary Design and Architecture, 2022

Yining FEI Chinese 1990–*Duke of Apple in the Vile Oubliette* (2020) watercolour on papier-mâché, wool, pearls, plastic beads, metal, foam, stainless steel Purchased with funds donated by Rob Gould, 2022

Ash FISCHER (designer) born Australia 1998 **FISCH INC., Sydney** (design studio) est. 2020 *Lucha floor lamp (Marigold)* (2021) polyvinyl chloride, enamel, glass, electrical components Purchased with funds donated by Andrew Clark and Dr Sarah Tiffin, 2022

Ashley JAMESON ERIKSMOEN (designer and maker) born United States 1970 arrived Australia 2012

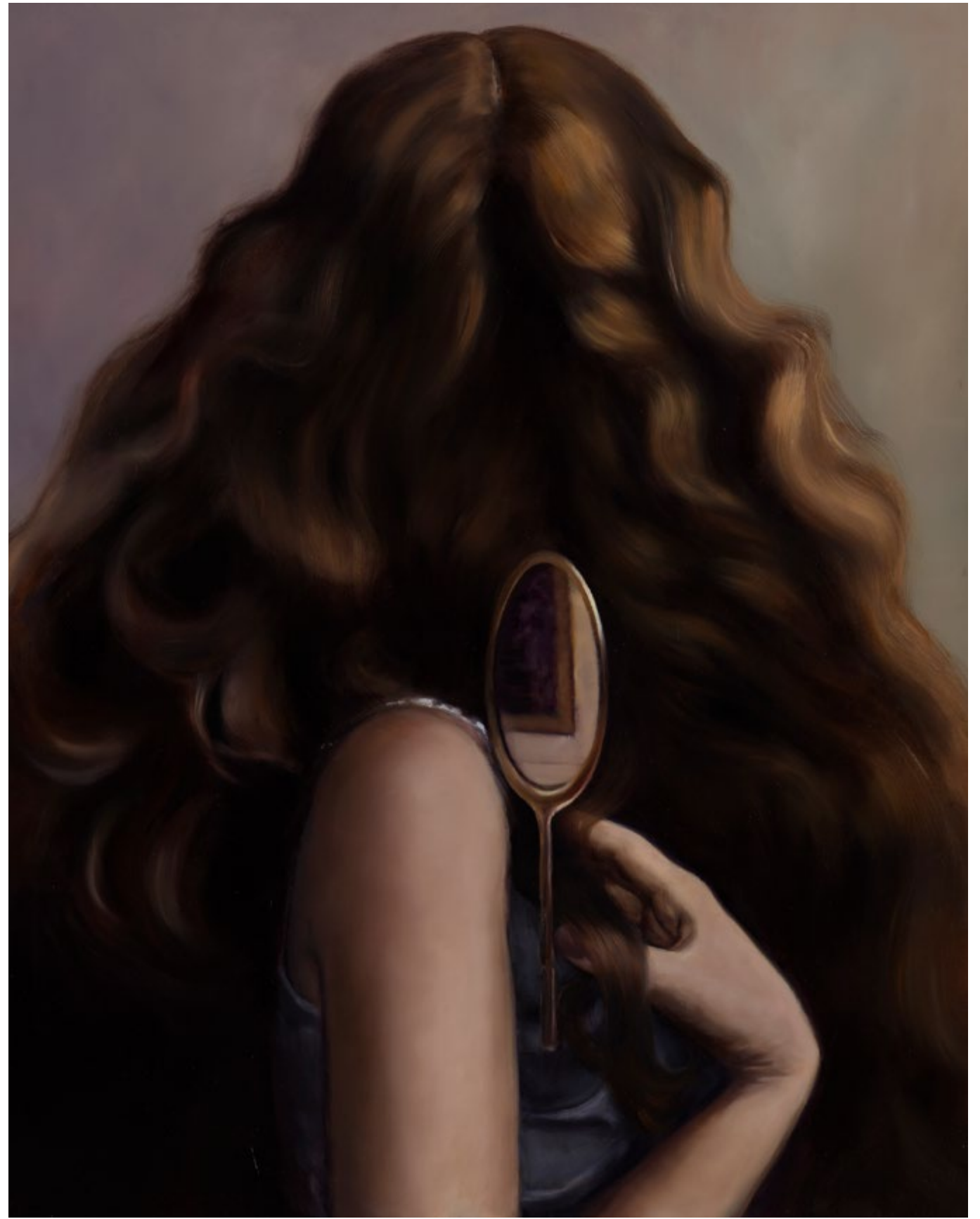
Sally BLAKE (textile designer) born Australia 1966 *The Dream, or The view from here is both bleak and resplendent, chaise lounge* (2022) oil, milk paint and synthetic polymer paint on wood, jute, polyurethane foam, cotton, polyester, wool, steel Purchased, Victorian Foundation for Living Australian Artists, 2022

James LEMON born New Zealand 1993 arrived Australia (2012) *Worm bowl* (2021) stoneware Purchased, NGV Supporters of Contemporary Art, 2022

Katheryn LEOPOLDSEDER born Australia 1980 *The almond branch that buds, blossoms and fruits, brooch* (2022) bronze, sterling silver, stainless steel Purchased, Victorian Foundation for Living Australian Artists, 2022



Heidi YARDLEY
Psychique (2021)
 National Gallery of Victoria, Melbourne
 Purchased, NGV Supporters of
 Contemporary Art, 2022 © Heidi Yardley



Heidi YARDLEY
The door (2021)
 National Gallery of Victoria, Melbourne
 Purchased, NGV Supporters of
 Contemporary Art, 2022 © Heidi Yardley

Jessica MURTAGH

born Australia 1986

Modern relic IX: High priorities in low places (2021)

glass (sandblasted, engraved)

Purchased, Victorian Foundation for Living Australian Artists, 2022

Fashion and Textiles**GIFTS****ADAM THE ORIGINAL, Melbourne** (retailer)

active (1970s)

Suit 1972

wool, acetate (lining)

Suit 1972

cotton (corduroy), synthetic (trim, lining)

Gift of Terence Lane OAM, 2022

ALEXANDER MCQUEEN, London

(fashion house)

est. 1992

Catherine BRICKHILL (designer)

born England 1971

Shoes 1999, spring–summer 1999

leather, wood cotton

Gift of Catherine Brickhill, 2023

ALEXANDER MCQUEEN, London

(fashion house)

est. 1992

Alexander McQUEEN (designer)

England 1969–2010

Dress 2003, *lrere* collection, spring–summer

2003

silk (chiffon), cotton (lace), vinyl, metal

(fastening)

Evening dress 2004, *Pantheum as Lecum*

collection, autumn–winter 2004–05

silk (organza, chiffon), acetate (lining), glass

(beads), metal (fastening)

Dress (c. 2007)

silk (chiffon), metal (fastenings)

Titanic, ballet pumps 2010, *Plato's Atlantis*

collection, spring–summer 2010

leather, metal

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gifts Program, 2022

ALEXANDER MCQUEEN, London

(fashion house)

est. 1992

Alexander McQUEEN (designer)

England 1969–2010

Dai REES (designer)

born Wales 1967

Headpiece 1997, *The Doll (La Poupée)*

collection, spring–summer 1997

quills (turkey), synthetic polymer paint, glitter,

leather, metal (buckle)

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gifts Program, 2022

ANYA HINDMARCH, London

(fashion house)

est. 1987

Anya HINDMARCH (designer)

born England 1968

Crisp packet, clutch (c. 2014)

brass, metal (chain, fastening), leather (suede)

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gift Program, 2023

BALENCIAGA, Paris (couture house)

1937–68

Cristóbal BALENCIAGA (designer)

Spain 1895–1972

worked in France 1937–68

Babydoll, cocktail dress 1965, spring–summer

1965–66

silk (lace, lining), metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gift Program, 2023

BOTTEGA VENETA, Italy (fashion house)

est. 1966

Tomas MAIER (designer)

born Germany 1954

Look 8, dress 2013, autumn–winter 2013–14

wool, cashmere, leather, metal (fastening)

Gift of David Tan, 2023

BOTTEGA VENETA, Italy (fashion house)

est. 1966

Tomas MAIER (designer)

born Germany 1954

Look 28, dress 2013, spring–summer 2013

silk, nylon, metallic thread, glass, metal

(fastenings)

Gift of David Tan, 2023

CHANEL, Paris (couture house)

1914–39, 1954–

Gabrielle 'Coco' CHANEL (designer)

France 1883–1971

Beret (1920s–30s)

silk (velvet, tassel), leather, muslin

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gift Program, 2023

CHANEL, Paris (fashion house)

1914–39, 1954–

Karl LAGERFELD (designer)

born Germany 1933,

worked in France 1952–2019

died France 2019

Dress 1985, spring–summer 1985

silk, metal (buttons, fastenings), plastic

(buttons)

Silver fantasy jacket, coat 2014, *Shopping*

Centre collection, autumn–winter 2014–15

wool, cotton, acetate, polyester, nylon, acrylic,

silk, plastic and metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gift Program, 2023

CHANEL, Paris (couture house)

1914–39, 1954–

Karl LAGERFELD (designer)

born Germany 1933

worked in France 1952–2019

died France 2019

MAISON LESAGE, Paris

(embroidery house)

est. 1958

François LESAGE (designer)

France 1929–2011

Evening coat, jumpsuit, and skirt 1996,

autumn–winter 1996–97

silk, polyester, elastane, gold leaf, metallic

thread, plastic (sequins, film, beads, buttons),

metal (fastenings, chain)

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gift Program, 2023

CHRISTIAN DIOR, Paris (couture house)

est. 1946

Yves SAINT LAURENT (designer)

born Algeria 1936

worked in France 1954–2008

died France 2008

'Diorama' cocktail dress 1959, *Longue*

collection, spring–summer 1959

silk (faille, tulle), metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gift Program, 2023

CHRISTIAN DIOR, Paris (fashion house)

est. 1946

Roger VIVIER (designer)

France 1903–98

Shoes 1959

silk (faille), leather, glass (stones), metal

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gift Program, 2023

ALEXANDER MCQUEEN, London (fashion house)

Alexander McQUEEN (designer)

Dai REES (designer)

Headpiece 1997

National Gallery of Victoria, Melbourne

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022





DOLCE & GABBANA, Italy (fashion house)
est. 1982

Domenico DOLCE (designer)

born Italy 1958

Stefano GABBANA (designer)

born Italy 1962

Chandelier bag 2016, autumn–winter 2016–17
metal, glass, silk

Gift of Fair Shen, 2022

FENDI, Rome (fashion house)

est. 1925

Silvia Venturini FENDI (designer)

born Italy 1960

Baguette (c. 2014)

plastic (sequins), leather, leather (suede),
metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gift Program, 2023

GRÈS, Paris (couture house)

1942–88

Madame GRÈS (designer)

France 1903–93

Dress 1945, autumn–winter 1945–46

silk (jersey, satin), cotton (tape), metal
(fastenings)

Cocktail dress 1952, spring–summer 1952–53
silk (jersey), metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gift Program, 2023

GRIPOIX, Paris (fashion house)

est. 1869

Thierry GRIPOIX (designer)

France 1964–2022

Camellia, necklace (c. 1998)

glass (pâte de verre), metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gift Program, 2023

GUCCI, Florence (fashion house)

est. 1921

Frida GIANNINI (designer)

born Italy 1972

Look 42, dress 2006, autumn–winter 2006–07
silk, snakeskin, metal (studs, fastenings)

Look 46, dress 2013, autumn–winter 2013–14
silk (satin, velvet), nylon (lace), peacock,
emu and chicken (feathers), plastic (sequins,
beads), metal (fastenings)

Gift of David Tan, 2023

IRIS VAN HERPEN, Amsterdam (fashion house)

Iris van HERPEN (designer)

Aeternus, dress 2021

National Gallery of Victoria, Melbourne

Gift of Krystyna Campbell-Pretty AM
and Family through the Australian
Government's Cultural Gift Program, 2023

IRIS VAN HERPEN, Amsterdam

(fashion house)

est. 2007

Iris van HERPEN (designer)

born the Netherlands 1984

Aeternus, dress 2021

polyester (bonded, mesh), leather, plastic
(beads), metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gift Program, 2023

JEAN CHARLES DE CASTELBAJAC, Paris

(fashion house)

est. 1978

Jean Charles de CASTELBAJAC (designer)

born Morocco 1949

emigrated to France (c. 1955)

Beret jacket 1989–90, autumn–winter 1989–90
wool

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gift Program, 2023

JOHN GALLIANO, London (fashion house)

est. 1985

John GALLIANO (designer)

born Gibraltar 1960

emigrated to England 1966

worked in France 1991–

Dress (1994)

silk (satin), metal (fastenings)

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gifts Program, 2022

NORMA TULLO, Melbourne (fashion house)

1956–77

Norma TULLO (designer)

Australia 1935–2019

Dress 1969

silk (crepe), synthetic fabric, metal (fastenings)

Gift of Anne Abbink, 2022

PIERRE CARDIN, Paris (fashion house)

est. 1950

Pierre CARDIN (designer)

born Italy 1922

emigrated to France 1926

died France 2020

Dress 1969

cotton (quilted), metal (fastening, eyelet)

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gift Program, 2023

SCHIAPARELLI, Paris (fashion house)

1927–54

Max BOINET (designer)

France active (1930s–40s)

Brooch (c. 1938)

brass (enamel), pearl, glass

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gift Program, 2023

SCHIAPARELLI, Paris (couture house)

1927–54

Daniel ROSEBERRY (designer)

born United States 1985

worked in France 2019–

Kaftan 2022, autumn–winter 2022–23

cotton (denim, corded), metal and glass
(fastenings)

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gift Program, 2023

STEPHEN JONES, London (millinery house)

est. 1980

Stephen JONES (milliner)

born England 1957

Farida 2022, *El Morocco* collection, spring–
summer 2023

viscose, polyester

Gran Café de Paris 2022, *El Morocco* collection,
spring–summer 2023

straw (abaca), rayon

Gift of the artist, 2023

THIERRY MUGLER, Paris (fashion house)

est. 1974

Thierry MUGLER (designer)

France 1948–2022

Suit 1989–90, *Buick* collection, autumn–winter
1989–90

wool, silk (satin), plastic (sequins), metal
(fastenings)

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gift Program, 2023

YVES SAINT LAURENT, Paris

(couture house)

1961–2002

Yves SAINT LAURENT (designer)

born Algeria 1936

worked in France 1954–2008

died France 2008

Dress 1966, *Pop Art* collection, autumn–winter
1966–67

polyester (satin), wool (jersey), metal (fastening)

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gift Program, 2023

YVES SAINT LAURENT, Paris

(fashion house)

1961–2002

Yves SAINT LAURENT (designer)

born Algeria 1936

worked in France 1954–2008

died France 2008

Evening dress (1978)

silk (crepe)

Gift of Helen Willing, 2022

PURCHASES**ALEXANDER MCQUEEN, London**

(fashion house)

est. 1992

Alexander McQUEEN (designer)

England 1969–2010

Jacket 1998, *Joan* collection, autumn–winter

1998–99

cashmere, acetate, plastic (buttons)

Look 11, dress 1998, *Joan* collection, autumn–

winter 1998–99

wool, plastic (buttons)

Skirt 1998, *Joan* collection, autumn–winter

1998–99

cashmere, acetate, glass (beads), metal (zip)

Look 55, dress 1998–99, *Joan* collection,

autumn–winter 1998–99

nylon (mesh), glass (beads)

Look 11, dress 2002, *Eshu* collection, autumn–

winter 2000–01

screenprinted leather, mother-of-pearl (buttons)

Look 44, dress 2002,*Supercalifragilisticexpialidocious* collection,

autumn–winter 2002–03

polyester, cotton, silk, nylon, acetate, metal

(hooks)

Look 24, suit 2003, *Scanners* collection,

autumn–winter 2003–04

cotton, wool, leather, metal, acetate, rayon/

cupro (lining)

Look 12, dress and capelet 2004, *Deliverance*

collection, spring–summer 2004

silk, nylon, plastic (boning), metal (zip)

Look 17, dress 2006, *The Widows of Culloden*

collection, autumn–winter 2006–07

silk, nylon, metallic thread, plastic, metal (zip

and hook)

Look 26, dress and belt 2006, *The Widows of**Culloden* collection, autumn–winter 2006–07

wool (jersey), leather, brass

Look 38, dress 2006, *The Widows of Culloden*

collection, autumn–winter 2006–07

wool, cotton (velvet), silk, tulle, lace, metal (zip)

Shirt 2006, *The Widows of Culloden* collection,

autumn–winter 2006–07

silk, polyamide

Look 40, dress 2008, *The Girl Who Lived in the**Tree* collection, autumn–winter 2008–09

silk (chiffon, thread), tulle, plastic (boning),

metal (hooks)

Look 22, jacket and leggings 2009, *Natural**Dis-Tinction, Un-natural Selection* collection,

spring–summer 2009

wool, silk, nylon, acetate, polyamide, crystal

(button)

Look 29, dress and boots 2009, *Horn of Plenty*

collection, autumn–winter 2009–10

silk, acetate, leather, polyester, vinyl, metal (zip

and studs)

Purchased with funds donated by Krystyna

Campbell-Pretty AM and Family, 2022

ARNSDORF, Melbourne (fashion house)

2006–12, 2016–

Jade Sarita ARNOTT (designer)

born Australia 1979

Dress 2022, autumn–winter 2022

acetate

Trenchcoat, blazer, vest and trousers 2022,

autumn–winter 2022

polyester, cotton, wool, alpaca, rayon

(cuprammonium) (lining)

Purchased, NGV Supporters of Fashion and

Textiles, 2022

BLAIR ARCHIBALD, Melbourne

(fashion house)

est. 2014

Blair ARCHIBALD (designer)

born New Zealand 1988

arrived Australia 2011

Coat, top, trousers and boots 2018, *The Last**Knitting Mill* collection, autumn–winter 2018

recycled wool fibre and plastic, wool, leather,

rubber

Blazer, trousers and shirt and boots 2022,

autumn–winter 2022

silk (organza), horsehair (canvas), viscose

(lining), cotton, leather, rubber

Purchased, NGV Supporters of Fashion and

Textiles, 2022

CHRIS RAN LIN, Melbourne (fashion house)

est. 2015

Chris RAN LIN (designer)

born China 1985

arrived Australia 2004

Jumper and trousers 2016, *Axes* collection,

autumn–winter 2016

wool, mohair

Coat, jumper and trousers 2021, *Zero* collection,

autumn–winter 2021

wool, polyester

Purchased, NGV Supporters of Fashion

and Textiles, 2022

Misha HOLLENBACH (designer)

born Australia 1971

Shauna TOOHEY (designer)

born Australia 1976

PERKS AND MINI, Melbourne

(fashion house)

est. 2000

Self-portrait with t-shirts 2022

screenprinted cotton, polyester (thread)

Purchased, NGV Supporters of Fashion

and Textiles, 2023

NIXI KILLICK, Melbourne (fashion house)

est. 2014

Nixi KILLICK (designer)

born Australia 1989

Jacket, skirt, bodysuit and leggings 2019,*Cryptic Frequencies* collection 2019

printed polyester, elastane, spandex, plastic,

metal

Sweater and trackpants 2019, *Cryptic**Frequencies* collection 2019

printed polyester

Purchased, NGV Supporters of Fashion

and Textiles, 2022

STRATEAS CARLUCCI, Melbourne

(fashion house)

est. 2012

Mario Luca CARLUCCI (designer)

born Australia 1985

Peter STRATEAS (designer)

born Australia 1984

Meta coat, top and Tunnel trousers 2022,*Fantôme* collection, autumn–winter 2022–23

wool, polyester, twill, metal (fastenings)

*Meta trench coat, Vertebrae knit and Tunnel**trousers* 2022, *Fantôme* collection,

autumn–winter 2022–23

leather, wool, polyester

Purchased, NGV Supporters of Fashion

and Textiles, 2022

VERNER, Melbourne (fashion house)

est. 2012

Ingrid VERNER (designer)

born Singapore 1979

arrived Australia 1982

Look 1, dress, top, trousers, hat and bag 2022,*Burlap on Basics* collection, spring–summer

2022

cotton, rayon, rayon (jersey), cotton (jersey)

Purchased, NGV Supporters of Fashion

and Textiles, 2022

SCHIAPARELLI, Paris (couture house)**Daniel ROSEBERRY** (designer)*Kalitan* 2022 {autumn–winter 2022–23}

cotton (denim, corded), metal and glass (fastenings)

148.0 cm (centre back) 363.0 cm (hem circumference)

National Gallery of Victoria, Melbourne

Gift of Krystyna Campbell-Pretty AM and Family through

the Australian Government's Cultural Gift Program, 2023



Left to right:

Gabriella GARRIMARA

An-gujechiya (Fish trap)
2022 Maningrida, Arnhem Land, Northern Territory
Pandanus (Pandanus Spiralis), Kurrajong (Brachychiton Diversifolius), Bush Cane (Flagellaria Indica), string, natural dyes
Purchased with funds donated by Linda Herd and the Canny Quine Foundation, 2022

Indra PRUDENCE

An-gujechiya (Fish trap)
2022 Maningrida, Arnhem Land, Northern Territory
Jungle Vine (Malaisia Scandens), Bush Cane (Flagellaria Indica), Kurrajong (Brachychiton Diversifolius), string
Purchased with funds donated by Nicholas W. Smith, 2022

May BROWN

An-gujechiya (Fish trap)
2022 Maningrida, Arnhem Land, Northern Territory
Pandanus (Pandanus Spiralis), Kurrajong (Brachychiton Diversifolius), Bush Cane (Flagellaria Indica), string, natural dyes
Purchased with funds donated by Wendy and Paul Bonnici and Family, 2022

Melissa MASON

An-gujechiya (Fish trap)
2021 Maningrida, Arnhem Land, Northern Territory
Jungle Vine (Malaisia Scandens), Bush Cane (Flagellaria Indica), Kurrajong (Brachychiton Diversifolius)
Purchased with funds donated by Kade McDonald, 2022

Roxanne CARTER

An-gujechiya (Fish trap)
2022 Maningrida, Arnhem Land, Northern Territory
Pandanus (Pandanus Spiralis), Kurrajong (Brachychiton Diversifolius), Bush Cane (Flagellaria Indica), string, natural dyes
Purchased with funds donated by Beatrice Moignard and Emily Hardy, 2022

Zoe PRUDENCE

An-gujechiya (Fish trap)
2021 Maningrida, Arnhem Land, Northern Territory
Jungle Vine (Malaisia Scandens), Bush Cane (Flagellaria Indica), Kurrajong (Brachychiton Diversifolius), string
Purchased with funds donated by Craig Semple, 2022

Freda WAYARTJA ALI

An-gujechiya (Fish trap)
2022 Maningrida, Arnhem Land, Northern Territory
Pandanus (Pandanus Spiralis), Kurrajong (Brachychiton Diversifolius), Bush Cane (Flagellaria Indica), string, natural dyes
Purchased with funds donated by Violet Sheno, 2022

Gabriella GARRIMARA

An-gujechiya (Fish trap)
2022 Maningrida, Arnhem Land, Northern Territory
Jungle Vine (Malaisia Scandens), Bush Cane (Flagellaria Indica), Kurrajong (Brachychiton Diversifolius)
Purchased with funds donated by Linda Herd and the Canny Quine Foundation, 2022

Maureen ALI

An-gujechiya (Fish trap)
2022 Maningrida, Arnhem Land, Northern Territory
Pandanus (Pandanus Spiralis), Kurrajong (Brachychiton Diversifolius), Bush Cane (Flagellaria Indica), string, natural dyes
Purchased with funds donated by Wendy and Paul Bonnici and Family, 2022

Lorna JIN-GUBARRANGUNYJA

An-gujechiya (Fish trap)
2021 Maningrida, Arnhem Land, Northern Territory
Pandanus (Pandanus Spiralis), Kurrajong (Brachychiton Diversifolius), Bush Cane (Flagellaria Indica), string, natural dyes
Purchased with funds donated by Sarah and Brad Lowe, 2022

Installation view of *Wurrdha Marra* at The Ian Potter Centre, NGV Australia. Photographer: Tom Ross





Indigenous Art

GIFTS

Ricky Jakamarra Connick

Pitjantjatjara/Western Aranda born 1971
Solid rock, standing on sacred ground 2020
 synthetic polymer paint and type C photograph
 over pencil
 Presented by the National Gallery of Art,
 Washington DC, the Portland Art Museum,
 Oregon, and the Peabody Essex Museum,
 Massachusetts in honour of our partnership with
 the NGV, 2022

Selinda Davidson

Pitjantjatjara born 1994
Kapingka Malangka IV 2021
 glass (enamel)
Karru Tjukurpa III 2021
 glass (enamel)
Tali Tjuta 2021
 glass (enamel)
 Presented by the Melbourne Art Foundation,
 2022

Patrick Mung Mung

Gija born 1944
JamFactory Adelaide (designer and
 manufacturer)
 est. 1973
Pumululu 2009 designed, 2020 designed
 and manufactured
 aluminium (spun, anodised and etched),
 ed. 13/100
Pumululu 2009 designed, 2020 designed
 and manufactured
 aluminium (spun, anodised and etched)
Pumululu 2009 designed, 2020 designed
 and manufactured
 aluminium (spun, anodised and etched)
 Presented by the Wesfarmers Collection of
 Australian Art, Perth, 2022

Mavis Ngallametta

Kugu-Uwanh 1944–2019
Ikalath #10 2012
 synthetic polymer paint, earth pigments
 and charcoal on canvas
 Gift of Martin Browne in memory of
 Mavis Ngallametta through the Australian
 Government's Cultural Gifts Program, 2023

(opposite)

Mavis NGALLAMETTA

Ikalath #10 2012
 National Gallery of Victoria, Melbourne
 Gift of Martin Browne in memory of
 Mavis Ngallametta through the Australian
 Government's Cultural Gifts Program, 2023
 © Estate of Mavis Ngallametta

Mabel Juli Nyawurru

Gija born 1931
JamFactory Adelaide (designer and
 manufacturer)
 est. 1973
Wardal and Garkiny 2011 designed, 2020
 designed and manufactured
 aluminium (spun, anodised and etched),
 ed. 13/100
Wardal and Garkiny 2011 designed, 2020
 designed and manufactured
 aluminium (spun, anodised and etched)
Wardal and Garkiny 2011 designed, 2020
 designed and manufactured
 aluminium (spun, anodised and etched)
 Presented by the Wesfarmers Collection of
 Australian Art, Perth, 2022

Rammy Ramsey

Gija 1935–2021
JamFactory Adelaide (designer and
 manufacturer)
 est. 1973
Stony Country 2010 designed, 2020 designed
 and manufactured
 aluminium (spun, anodised, etched and hand-
 painted), ed. 8/200
Stony Country 2010 designed, 2020 designed
 and manufactured
 aluminium (spun, anodised, etched and hand-
 painted)
Stony Country 2010 designed, 2020 designed
 and manufactured
 aluminium (spun, anodised, etched and hand-
 painted)
 Presented by the Wesfarmers Collection of
 Australian Art, Perth, 2022

Reko Rennie

Kamilaroi born 1974
REMEMBER ME 2020
 LEDs, plastic, aluminium, electrical components
 Gift of the Eva, Mila and Reko Collection
 through the Australian Government's Cultural
 Gifts Program, 2023

Dorothy Napangardi Robinson

Warlpiri (c. 1956)–2013
*Kana-Kurlangu Jukurpa (Digging Stick
 Dreaming)* 2004
 colour soap ground and sugarlift aquatint,
 edition of 50
*Karntakurlangu Jukurpa 1 (Women's Dreaming
 1)* 2004
 colour soap ground and sugarlift aquatint,
 edition of 50
Mina Mina country 2004
 colour sugarlift aquatint
Salt 2004
 soap ground aquatint, edition of 50
Salt series I 2004

sugarlift aquatint, edition of 40
Salt series 2 2004
 sugarlift aquatint, edition of 40
Sandhills 2004
 colour soap ground and spitbite aquatint,
 edition of 50
Sandhill country 2004
 colour and sugarlift aquatint, edition of 50
Spinifex country 2004
 colour and sugarlift aquatint, edition of 50
 Gift of Belinda Fox through the Australian
 Government's Cultural Gifts Program, 2022

PURCHASES

Freda Wayartja Ali

Burarra-Martay born 1959
An-gujechiya (Fish trap) 2022
 Pandanus (*Pandanus Spiralis*), Kurrajong
 (*Brachychiton Diversifolius*), Bush Cane
 (*Flagellaria Indica*), string, natural dyes
 Purchased with funds donated by Violet Sheno,
 2022

Maureen Ali

Burarra-Martay born 1978
An-gujechiya (Fish trap) 2022
 Pandanus (*Pandanus Spiralis*), Kurrajong
 (*Brachychiton Diversifolius*), Bush Cane
 (*Flagellaria Indica*), string, natural dyes
 Purchased with funds donated by Wendy
 and Paul Bonnici and Family, 2022

Donna Blackall

Yorta Yorta/Taungurung born 1956
Fire story for Kulin Nations 2019
 flax, raffia
 Purchased, Victorian Foundation for Living
 Australian Artists, 2022

Fabian Brown

Kaytetye/Warumungu/Warlmunpa/Warlpiri born
 1968

Rupert BETHERAS

born Australia 1975
The witness 2020
 enamel paint and mixed media on TV monitor
 Purchased, Victorian Foundation for Living
 Australian Artists, 2022

May Brown

Burarra-Martay born 1967
An-gujechiya (Fish trap) 2022
 Pandanus (*Pandanus Spiralis*), Kurrajong
 (*Brachychiton Diversifolius*), Bush Cane
 (*Flagellaria Indica*), string, natural dyes
 Purchased with funds donated by Wendy and
 Paul Bonnici and Family, 2022

Roxanne Carter

Burarra-Martay born 27 February 1996

An-gujechiya (Fish trap) 2022

Pandanus (*Pandanus Spiralis*), Kurrajong

(*Brachychiton Diversifolius*), Bush Cane

(*Flagellaria Indica*), string, natural dyes

Purchased with funds donated by Beatrice

Moignard and Emily Hardy, 2022

Daniel Church

Dharug born 1980

Pelican Mudjin (Family) 2022

synthetic polymer paint and burning on wood,

plastic, (mother-of-pearl)

Purchased, NGV Supporters of Indigenous Art,

2022

Peta Clancy

Bangerang born 1970

Confluence 2 2022

from the *Confluence* series 2022

inkjet print, ed. 1/5

Confluence 3 2022

from the *Confluence* series 2022

inkjet print, ed. 1/5

Confluence 4 2022

from the *Confluence* series 2022

inkjet print, ed. 1/5

Purchased, Victorian Foundation for Living

Australian Artists, 2022

Maree Clarke

Mutti Mutti/Wamba Wamba/Yorta Yorta/

Boonwurrung born 1961

Glass river reed necklace with cockatoo

feathers 2019

glass, feathers (cockatoo), steel thread

Black river reed, black crow feathers, waxed

thread 2021

dyed river reeds, crown feathers, waxed thread

Black river reed, white cockatoo feathers, waxed

thread 2021

dyed river reeds, feathers (cockatoo), waxed

thread

Echidna quill necklace 2021

echidna quills, gumnuts, steel thread

Long journey home 2021

colour photograph

Purchased, Victorian Foundation for Living

Australian Artists, 2022

Maree Clarke

Mutti Mutti/Wamba Wamba/Yorta Yorta/

Boonwurrung born 1961

Blanche Tilden

born Australia 1968

Quandong pairs 2022

green quandong seeds, clear borosilicate glass,

on steel thread

Kylie 2022

black glass pod, green 3D printed echidna quill

on steel thread, 3D printed crow feather, green

dyed echidna quills

Purchased, Victorian Foundation for Living

Australian Artists, 2022

Lee Darroch

Yorta Yorta/Mutti Mutti/Boon Wurrung

born 1960

Duta Ganha Woka (Save Mother Earth) 2022

driftwood, jute (string), ochre

Commissioned by the National Gallery of

Victoria, Melbourne. Purchased, Victorian

Foundation for Living Australians Artists, 2022

Charlie Djurritjini

Ganalbingu born 1952

Warrnyu Dhawu (Flying fox story) 2018

earth pigments on Stringybark

(*Eucalyptus* sp.)

Purchased with funds donated by Professor Ian

J. McNiven, 2022

Gabriella Garrimara

Burarra-Martay born 1994

An-gujechiya (Fish trap) 2022

Jungle Vine (*Malaisia Scandens*), Bush Cane

(*Flagellaria Indica*), Kurrajong (*Brachychiton*

Diversifolius)

An-gujechiya (Fish trap) 2022

Pandanus (*Pandanus Spiralis*), Kurrajong

(*Brachychiton Diversifolius*), Bush Cane

(*Flagellaria Indica*), string, natural dyes

Purchased with funds donated by Linda Herd

and the Canny Quine Foundation, 2022

JB Fisher Gubalubarlulay

Marrangu born 1970

Fish Dreaming 2015

earth pigments on Stringybark

(*Eucalyptus* sp.)

Fish Dreaming 2015

earth pigments on Stringybark

(*Eucalyptus* sp.)

Purchased with funds donated by Anne

Robertson and Mark Robertson OAM, 2022

Matthew Harris

Yorta Yorta born 1991

Big love 2021

possum skin, synthetic fur, wax-coated

polyester thread, (other materials)

Purchased, Victorian Foundation for Living

Australian Artists, 2022

Kait James

Wada wurrung born 1977

The KLF (Koorie Liberation Front) 2023

wool, acrylic, printed cotton, cotton (thread),

synthetic (felt), synthetic (lamé), metallic thread,

plastic, synthetic polymer paint and fibre-tipped

pen on canvas

Purchased, Victorian Foundation for Living

Australian Artists, 2023

Lorna Jin-gubarrangunyja

Burarra-Martay born 1952

An-gujechiya (Fish trap) 2021

Pandanus (*Pandanus Spiralis*), Kurrajong

(*Brachychiton Diversifolius*), Bush Cane

(*Flagellaria Indica*), string, natural dyes

Purchased with funds donated by Sarah and

Brad Lowe, 2022

Kelly Koumalatsos

Wergaia/Wemba Wemba born 1961

Portrait of Sister in Laws; Wemba Wemba

Great Auntie Frieda Stewart And Wergaia Great

Grandmother Eleanor Stewart 2019

tissue paper, cotton (thread), mannequin, inkjet

print, metal

Purchased, NGV Supporters of Indigenous Art,

2022

Jenna Lee

Gulumerridjin/Wardaman/Karajarri

born 1992

Kojima Shōten, Kyoto (manufacturer)

est. (c. 1800)

Balarr (To become light) 2022

Japanese paper, bamboo, earth pigments,

fibreglass, LEDs, electrical components

Purchased, Victorian Foundation for Living

Australian Artists, 2023

Lehuauakea

māhū, Hawaiian born 1996

Mele o Nā Kaukani Wai (Song of a Thousand

Waters) 2018

mulberry papers, plant dyes, mineral pigments,

gouache, clay (beads), metallic thread, cotton

Purchased with funds donated by Trawalla

Foundation, 2022

Danie Mellor

Mamu/Ngadjon born 1971

The dialectic gaze (2022)

cibachrome photographs on metallic paper,

photographic prints on aluminium and polished

steel, gesso and iridescent wash, wood

Purchased, Victorian Foundation for Living

Australian Artists, 2022

Maree CLARKE

Echidna quill necklace 2021

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists,

2022 © Maree Clarke



**Sean Miller**

Kamilaroi born 1965

Sunset 2021

earthenware

Purchased, NGV Supporters of Indigenous Art, 2023

Dylan Mooney

Yuwi/Meriam Mir/South Sea Islander

born 1995

Intertwined 2022

ochre on inkjet print

Purchased, NGV Supporters of Indigenous Art, 2022

Betty Muffler

Pitjantjatjara/Yankunyatjara born 1944

Ngangkari Ngura (Healing Country) 2022

synthetic polymer paint on canvas

Purchased with funds donated by Barbara

Hay and the Hay Family, Rosemary and

Nora Merralls, Chris Thomas AM and Cheryl

Thomas, D'Lan Davidson and Rachal Jacobs,

Margaret Lodge and Terry Murphy KC, and

donors to the 2022 NGV Indigenous Art Dinner,

2022

Jack Yurrulbbirri Nawilil

Rembarrnga/Mayali born 1945

Bininj (human) bones (2018)

wood, paper bark, paint or ochre, string

Purchased, NGV Supporters of Indigenous Art,

2023

Lindsay Nelson

Warlpiri born 1974

Marcus Camphoo

Kaytetye born 1994

Rupert Betheras

born Australia 1975

Markashoo 2021

mixed media on whiteboard

Purchased, Victorian Foundation for Living

Australian Artists, 2022

Ngali, Melbourne (fashion house)

est. 2018

Denni Francisco (designer)

Wiradjuri born 1989

Gifting of Country dress and scarf 2021, *Birrang*

collection 2022

silk, elastane

Dumba, coat and Yiramir, dress 2022,

Nginha collection, autumn–winter 2022

silk, elastane

Purchased, NGV Supporters of Fashion

and Textiles, 2022

Pitcha Makin Fellas, Ballarat, Victoria

est. 2013

Trudy Fatnowna Edgeley

Gimuy Walubara Yidinji born 1965

Ted Laxton

Gunditjmara born 1938

Alison McRae

Gunditjmara/Dja Dja Wurrung/Yorta Yorta born

1967

Keep Australia Beautiful 2023

synthetic polymer paint on plywood

on wallpaper

Commissioned by the National Gallery of

Victoria, Melbourne. Purchased, Victorian

Foundation for Living Australian Artists, 2023

Indra Prudence

Burarra-Martay born 1980

An-gujechiya (Fish trap) 2022

Jungle Vine (Malaisia Scandens), Bush Cane

(Flagellaria Indica), Kurrajong *(Brachychiton*

Diversifolius), string

Purchased with funds donated by Nicholas W.

Smith, 2022

Zoe Prudence

Burarra-Martay born 1990

An-gujechiya (Fish trap) 2021

Jungle Vine (Malaisia Scandens), Bush Cane

(Flagellaria Indica), Kurrajong *(Brachychiton*

Diversifolius), string

Purchased with funds donated by Craig

Semple, 2022

Steven Rhall

Taungurong born 1974

Recycled or reclaimed 2022

stainless steel, concrete, basalt, enamelled

brass, water, irrigation components

Purchased, Victorian Foundation for Living

Australian Artists, 2023

Julie Shaw (designer)

Yuwaalaraay born 1975

Evonne Munuyngu (weaver)

Madhalpuynngu born 1960

Lisa Lalaywarra Gurrulpa (weaver)

Djinang born 1978

Serena Gubuyani (weaver)

Kuninjku born 1980

Mary Dhapalany (weaver)

Madhalpuynngu born 1950

Margaret Djarbalarbal Malibirr (weaver)

Ganalbingu born 1955

Maayama-li (make by hand) 2022

Pandanus *(Pandanus sp.)*, cotton (sateen),

polyester, steel, aluminium

Purchased with funds donated by Krystyna

Campbell-Pretty AM and Family, 2023

Clifford Thompson

Kaytetye born 1980

Marcus Camphoo

Kaytetye born 1994

Lindsay Nelson

Warlpiri born 1974

Fabian Brown

Kaytetye/Warumungu/Warlmunpa/Warlpiri born

1968

Mixed tribes 2019

enamel and synthetic polymer paint

on pokie machine and street lights

Purchased, Victorian Foundation for Living

Australian Artists, 2022

Peter Waples-Crowe

Ngarigo born 1965

Mirrigang days 2019

paper, watercolour, pencil, spray paint,

stickers, felt tip markers, synthetic polymer

paint, rubber stamps and ink

Purchased, NGV Supporters of Indigenous Art,

2022

Keith Wikmunea

Wik-Mungkan/Wik-Alkan born 1967

Tee'wiith yot-a! (Plenty of white cockatoos!)

2022

earth pigments and synthetic polymer paint on

Milkwood *(Alstonia actinophylla)*

Purchased with funds donated by Krystyna

Campbell-Pretty AM and Family, 2022

Wanapati Yunupingu

Gumatj/Rrakpala born 1989

Gurtha (Road closed for Ceremony) 2021

etched road sign

Purchased with funds donated by Chris

Thomas AM and Cheryl Thomas, 2022

International Art**GIFTS****Louise ABBÉMA**

French 1858–1927

Renée Delmas de Pont-Jest 1875

oil on canvas

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gifts Program, 2022

Louis-Léopold BOILLY

French 1761–1845

The lacemaker (La Dentellière) (1789–93)

oil on canvas

The two sisters (Les Deux Soeurs) (c. 1800)

oil on wood panel

Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's

Cultural Gifts Program, 2022

Installation view of **Jenna LEE's** work *Balarr (To become light)* 2022 on display as part of the *Melbourne Now* exhibition at The Ian Potter Centre: NGV Australia, Melbourne. Commissioned by the National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2023

Marie-Victoire LEMOINE

French 1754–1820

A young woman leaning on the edge of a window (Une Jeune Femme appuyée sur le bord d'une croisée) (c. 1798–99)

oil on canvas

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Philippe MERCIER

French 1689–1760

worked in England 1716–60

Falstaff at the Boar's Head Tavern (c. 1738)

oil on canvas

Falstaff with a Doll Tearsheet (c. 1738)

oil on canvas

Gift of Wendy King through the Australian Government's Cultural Gifts Program, 2023

Anne Baptiste NIVELON

French active (1750–64)

Charles Louis Auguste Fouquet, duc de Belle-Isle (c. 1750)

oil on canvas

Gift of Wendy King through the Australian Government's Cultural Gifts Program, 2022

Auguste RODIN

French 1840–1917

Walking man (L'homme qui marche. Moyen modele) (1899–1900), (1964) cast

bronze, ed. 11/12

Gift of Sandra Bardas OAM and David Bardas AO through the Australian Government's Cultural Gifts Program, 2022

Suzanne VALADON

French 1865–1938

Nude with drapery (Nu à la draperie) 1921

oil on canvas

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Édouard VUILLARD

French 1868–1940

Conversation at the Natansons' at Valvins (La conversation, chez les Natanson à Valvins) (1896)

oil on cardboard

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

PURCHASES**Giorgio DE CHIRICO**

Italian 1888–1978

worked in France 1911–15, 1925–31,

United States 1935–38

Piazza d'Italia (1953)

oil on canvas

Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and Robert Morrow, 2022

Berthe MORISOT

French 1841–95

Embroidery (La Broderie) (1889)

oil on canvas

Purchased with funds donated by Barry Janes and Paul Cross, Paula Fox AO and Fox Family Foundation, Norman Bloom and Pauline Bloom, Myriam Boisbouvier-Wylie and John Wylie AM, Krystyna Campbell-Pretty AM and Family, The Bowden Marstan Foundation, Ken Harrison AM and Jill Harrison OAM, John and Rose Downer Foundation, Tim Fairfax AC and Gina Fairfax and donors to the 2021 NGV Foundation Annual Dinner and 2021 NGV Annual Appeal, 2022

International Decorative Arts and Antiquities**GIFTS****A. B. GENSE, Eskilstuna** (manufacturer)

Sweden est. 1856

Platter (1960s)

stainless steel

Gift of John Hinds, 2022

A. B. GENSE, Eskilstuna (manufacturer)

Sweden est. 1856

Folke ARSTRÖM (designer)

Sweden 1907–97

Tea and coffee service (1954) designed

stainless steel, plastic

Focus de Luxe, gravy ladle (1955) designed

stainless steel, nylon

Focus de Luxe, salad servers (1955) designed

stainless steel, nylon

Focus de Luxe, eight piece cutlery set (1955–56) designed

stainless steel, nylon

Gift of John Hinds, 2022

A. B. GENSE, Eskilstuna (manufacturer)

Sweden est. 1856

Pierre FORSELL (designer)

Sweden 1925–2004

Pair of salad servers (1955) designed

stainless steel, nylon

Salt and pepper shakers (1955) designed

stainless steel, nylon

Sugar shaker (1955) designed

stainless steel, nylon

Piruet cocktail forks (c. 1956) designed

stainless steel, plastic

Gift of John Hinds, 2022

A. G. RICHARDSON & CO., Cobridge,

Stoke-on-Trent (manufacturer)

England 1915–74

Teapot (1939–45)

earthenware

Gift of John Hinds, 2022

A/S EGERSTUNDS FAYANCEFABRIKS CO.

Egersund (manufacturer)

Norway 1847–1979

Kåre Blokk JOHANSEN (designer)

Norway active (1958–66)

Unique, teapot 1973 designed, (1973–76)

manufactured

stoneware

Gift of John Hinds, 2022

A/S EGERSTUNDS FAYANCEFABRIKS CO.

Egersund (manufacturer)

Norway 1847–1979

Unni Margrethe JOHNSEN (decoration)

(designer)

Norway 1942–2001

Kåre Blokk JOHANSEN (model) (designer)

Norway active (1958–66)

Korulen, sunflower, jug (Solsikke) 1973

manufactured

stoneware

Korulen, sunflower, plate (Solsikke) 1973

manufactured

stoneware

Gift of John Hinds, 2022

ALFRED MEAKIN LTD, Tunstall,

Staffordshire (manufacturer)

England 1875–1976

Brixham, trio (1950s)

earthenware

Clovelly, dinner plate (1950s)

earthenware

Parisienne, dinner plate (1950s)

earthenware

Gift of John Hinds, 2022

BARKERS & KENT, Fenton, Staffordshire

(manufacturer)

England (c. 1889)–1941

School, child's plate (c. 1890)

earthenware

Gift of John Hinds, 2022

BING & GRØNDAHL, Copenhagen

(manufacturer)

Denmark 1853–1987

Jens QUISTGAARD (designer)

Denmark 1919–2008

Rune, covered jam pot (1960s) designed

stoneware, cane, brass

Rune, creamer jug (1960s) designed

stoneware

Rune, sugar bowl (1960s) designed

stoneware

Gift of John Hinds, 2022

BRABANTIA, Valkenswaard (manufacturer)

the Netherlands est. 1919

Fruit bowl (1980s)

melamine

Gift of John Hinds, 2022



Anne Anne Baptiste NIVELON

Charles Louis Auguste Fouquet, duc de Belle-Isle (c. 1750)

National Gallery of Victoria, Melbourne

Gift of Wendy King through the Australian Government's Cultural Gifts Program, 2022

BURRAGE & BOYDE, Northampton

(manufacturer)
 England est. 1932
Newmaid, tray (Piquot Ware) (1947–60s) designed
 magnesium aluminium, thermosetting laminate, sycamore
 Gift of John Hinds, 2022

CASUAL CERAM (manufacturer)

Japan 1963–87
Toledo, dinner plate (1970s)
 stoneware
 Gift of John Hinds, 2022

CATHRINEHOLM, Halden (manufacturer)

Norway 1829–1971
Arne CLAUSEN (designer)

Norway 1923–77
Grete Prytz KITTELSEN (designer)
 Norway 1917–2010
Lotus, kettle (1963–65)
 stainless steel, enamel, steel, plastic
 Gift of John Hinds, 2022

Susie COOPER

England 1902–95
Plate (1950s)
 porcelain (bone china)
 Gift of John Hinds, 2022

Susie COOPER (designer)

England 1902–95
WEDGWOOD, Staffordshire, Stoke-on-Trent (manufacturer)
 England est. 1759
Heraldry, twelve piece cup and saucer set (1969) designed
 porcelain (bone china)
 Gift of John Hinds, 2022

DANSK INTERNATIONAL DESIGNS LTD,

Mount Kisco (manufacturer)
 United States 1954–2011
Jens QUISTGAARD (designer)
 Denmark 1919–2008
Ankerline, casserole on stand (1954) designed
 cast iron, enamel, Teak (*Tectona grandis*), iron, cane
Købenstyle, fondue pot and warmer (1955) designed
 cast iron, enamel, Teak (*Tectona grandis*), metal
Set of six fondue forks (1960s)
 stainless steel, plastic
 Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE,

Lyngby-Taarbæk (manufacturer)
 Denmark active (1950s–70s)
Carving tray (1970s)
 stainless steel, Teak (*Tectona grandis*)
 Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE,

Lyngby-Taarbæk (manufacturer)
 Denmark active (1950s–70s)
Erik HERLØW (designer)
 Denmark 1913–91
Butter warmer (1960s)
 stainless steel, Rosewood (*Dalbergia* sp.)
Covered warming dish and stand (1960s)
 stainless steel, Teak (*Tectona grandis*), rattan
 Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE,

Lyngby-Taarbæk (manufacturer)
 Denmark active (1950s–70s)
Peter KARPFF (designer)
 Denmark 1940–
Gemini, pair of candlesticks (1965) designed
 stainless steel
 Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE,

Lyngby-Taarbæk (manufacturer)
 Denmark active (1950s–70s)
Per WILLEMOES (designer)
 Denmark active 1950s–70s
Rondo, seven piece cutlery set 1950s–70s
 stainless steel
 Gift of John Hinds, 2022

DENBY POTTERY, Denby, Derbyshire

(manufacturer)
 England est. 1809
Gill PEMBERTON (designer)
 England active (1960s–80)
Chevron, covered soup bowl (1961–62) designed
 stoneware
Chevron, cruet set (1961–62) designed
 stoneware, plastic
Chevron, pair of egg cups (1961–62) designed
 stoneware
Arabesque, salt and pepper shakers (1962–63) designed,
 (1963–84) manufactured
 stoneware
 Gift of John Hinds, 2022

DESIGN LETTERS, Frederiksberg

(manufacturer)
 Denmark est. 2009
Arne JACOBSEN (designer)
 Denmark 1902–71
Nursery dinner set 1937 designed
 melamine
 Gift of John Hinds, 2022

EGIZIA, Siena (manufacturer)

Italy est. 1949
Karim RASHID (designer)
 Egypt/Canada 1960–
Karimago, platter (2003–07) manufactured
 painted glass
 Gift of John Hinds, 2022

ELIJAH COTTON LTD, Hanley, Stoke-on-Trent, Staffordshire (manufacturer)

England 1885–1981
Alphabet, nursery dinner set (c. 1940–60)
 porcelain (soft-paste)
 Gift of John Hinds, 2022

(EUROPE)

Kettle (1970s)
 cast iron, enamel, Teak (*Tectona grandis*)
 Gift of John Hinds, 2022

GEORG JENSEN SØLVSMEDIE,

Copenhagen (manufacturer)
 Denmark est. 1904
Alfredo W. HÄBERLI (designer)
 Argentina 1964–
 emigrated to Switzerland in 1977
Twist Family, child's cutlery set (2012) designed
 stainless steel
 Gift of John Hinds, 2022

GEORG JENSEN SØLVSMEDIE,

Copenhagen (manufacturer)
 Denmark est. 1904
Henning KOPPEL (designer)
 Denmark 1918–81
Caravel, four piece cutlery set (1957) designed,
 (2018) manufactured
 PVD-coated stainless steel
Strata, five-piece cutlery set (1975) designed
 stainless steel, plastic
 Gift of John Hinds, 2022

GEORG JENSEN SØLVSMEDIE,

Copenhagen (manufacturer)
 Denmark est. 1904
Karim RASHID (designer)
 Egypt/Canada 1960–
Spin, bowl (2006)
 stainless steel
 Gift of John Hinds, 2022

GIBSON & SONS LTD Burslem

(manufacturer)
 England 1885–(c. 1975)
Robert Crawford JOHNSON (designer)
 England 1882–1937
The cube, teapot 1917 designed, (1920–early 1950s) manufactured
 porcelain
 Gift of John Hinds, 2022



(above)
BRABANTIA, Valkenswaard (manufacturer)
 Fruit bowl (1980s)
 melamine
 14.1 x 26.9 cm diameter
 National Gallery of Victoria, Melbourne
 Gift of John Hinds, 2022

(below)
DANSK KNIVFABRIK LUNDTOFTE,
Lyngby-Taarbæk (manufacturer)
 Peter KARPFF (designer)
 Gemini, pair of candlesticks (1965) {designed}
 stainless steel
 (a) 12.0 x 15.5 x 12.3 cm (left candlestick)
 (b) 11.9 x 15.5 x 12.6 cm (right candlestick)
 National Gallery of Victoria, Melbourne
 Gift of John Hinds, 2022

**GUSTAVSBERG, Gustavsberg**

(manufacturer)

Sweden est. 1825

Stig LINDBERG (designer)

Sweden 1916–82

Bohus-Berså, teapot (1960) designed, (1960–74) manufactured

earthenware, wood, metal

Set of six stoppered mustard pots 1976stoneware, Cork (*Quercus suber*)

Gift of John Hinds, 2022

Dorothy HAFNER (designer)

United States 1952–

ROSENTHAL A. G., Selb (manufacturer)

Germany est. 1879

Flash, bowl (1984) designed

porcelain (hard paste)

Gift of John Hinds, 2022

HALL CHINA COMPANY, East Liverpool, Ohio (manufacturer)

United States est. 1903

Westinghouse, teapot (1930s)

earthenware

Melody, teapot (1939) designed

porcelain

Gift of John Hinds, 2022

HELLER INC., New York (manufacturer)

United States est. 1971

Lella VIGNELLI (designer)

Italy 1934–2016

Massimo VIGNELLI (designer)

Italy 1931–2014

VIGNELLI ASSOCIATES, New York

(design studio)

United States est. 1971

Compact, serving dish (1960–64) designed

melamine

Gift of John Hinds, 2022

HELLER INC., New York (manufacturer)

United States est. 1971

Massimo VIGNELLI (designer)

Italy 1931–2014

VIGNELLI ASSOCIATES, New York

(design studio)

United States est. 1971

Compact, lidded bowl (1960–64) designed

melamine

Compact, set of four mugs (1960–64)

designed, (1970s) manufactured

melamine

Gift of John Hinds, 2022

Pablo PICASSO (designer)**MADOURA POTTERY, Vallauris** (manufacturer)*Vase with two high handles* (1952)*(Vase deux anses hautes)*

earthenware

38.6 x 24.8 x 18.5 cm

National Gallery of Victoria, Melbourne

Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and Robert Morrow, 2022

David HINSON (designer)

(Ireland) active (1960s)

CELTIC CERAMICS LTD, Kilrush

(manufacturer)

Ireland 1961–83

Celtic line, casserole (c. 1968) designed

earthenware

Celtic line, tea service (c. 1968) designed

earthenware

Gift of John Hinds, 2022

HOLMEGAARD GLASSWORKS,**Holmegaard** (manufacturer)

Denmark est. 1825

Christer HOLMGREN (designer)

Sweden 1933–

Neck glass (1973) designed

glass, leather (cord), stainless steel

Small neck glass (1973) designed

glass, leather (cord), stainless steel

Gift of John Hinds, 2022

HOLMEGAARD GLASSWORKS,**Holmegaard** (manufacturer)

Denmark est. 1825

Bent SEVERIN (designer)

Denmark 1925–2012

Princess, brandy balloon (1957) designed,

(1957–73) manufactured

glass

Princess, champagne coupe (1957) designed,

(1957–73) manufactured

glass

Princess, champagne flute (1957) designed,

(1957–73) manufactured

glass

Princess, cordial glass (1957) designed,

(1957–73) manufactured

glass

Princess, red wine glass (1957) designed,

(1957–73) manufactured

glass

Princess, schnapps glass (1957) designed,

(1957–73) manufactured

glass

Princess, water glass (1957) designed, (1957–

73) manufactured

glass

Princess, white wine glass (1957) designed,

(1957–73) manufactured

glass

Gift of John Hinds, 2022

THE HOMER LAUGHLIN COMPANY,**Newell, West Virginia** (manufacturer)

United States est. 1871

Fiesta, pitcher (1939) designed, (2000–10)

manufactured

earthenware

Gift of John Hinds, 2022

HORNSEA POTTERY, Hornsea

(manufacturer)

England 1949–2000

John CLAPPISON (designer)

England 1937–2013

Heirloom, biscuit canister (1966) designed,

(1967–87) manufactured

stoneware, Teak (*Tectona grandis*)*Heirloom, butter box* (1966) designed, 1975

manufactured

stoneware

Heirloom, lidded sugar canister (1966)

designed, 1974 manufactured

stoneware, Teak (*Tectona grandis*)*Heirloom, toast rack with cruets* (1966)

designed, 1973 manufactured

stoneware, Teak (*Tectona grandis*)

Gift of John Hinds, 2022

HORNSEA POTTERY, Hornsea

(manufacturer)

England 1949–2000

Martin HUNT (designer)

England 1942–

Contrast, salt and pepper shakers (c. 1975)

designed

stoneware, plastic

Contrast, cereal bowl 1977

stoneware

Contrast, entrée plate 1977

stoneware

Contrast, side plate 1977

stoneware

Gift of John Hinds, 2022

IITTALA, Iittala (manufacturer)

Finland est. 1881

Timo SARPANEVA (designer)

Finland 1926–2006

Casserole (1959) designed, (after 2015)

manufactured

cast iron, enamel, wood

Gift of John Hinds, 2022

IITTALA, Iittala (manufacturer)

Finland est. 1881

Tapio WIRKKALA (designer)

Finland 1915–85

Ultima Thule, pitcher (1968) designed

glass

Gift of John Hinds, 2022

Arne JACOBSEN (designer)

Denmark 1902–71

GEORG JENSEN SØLVSMEDIE,**Copenhagen** (manufacturer)

Denmark est. 1904

Five-piece cutlery set (1957) designed

stainless steel

Salad servers (1958) designed

stainless steel

Gift of John Hinds, 2022

J. & G. MEAKIN, Hanley, Stoke-on-Trent (manufacturer)
 England 1851–2000
Bianca pattern, Maidstone, dinner plate (1970s) from the *Maidstone* range (1970s) stoneware
 Gift of John Hinds, 2022

JAPAN (manufacturer)
Dinner plate (1970s) stoneware
 2.9 x 30.8 cm diameter
 Gift of John Hinds, 2022

Ray KOMAI (designer)
 United States 1918–2010
J. G. FURNITURE CO. INC., Brooklyn (manufacturer)
 United States active (1940s–70s)
Chair (1949) designed
 mahogany plywood, wood, steel, rubber
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

René LALIQUE (designer)
 France 1860–1945
R. LALIQUE, Wingen-sur-Moder (manufacturer)
 France est. 1921
Five horses, car mascot (Cinq chevaux) (1925) designed, (1928–47) manufactured
 glass, silvered metal, marble
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

LANGLEY POTTERY, Langley Mill, Derbyshire (manufacturer)
 England 1865–1982
Gill PEMBERTON (designer)
 England active (1960s–80)
Canterbury, creamer jug (1967–76) manufactured
 stoneware
Canterbury, covered mustard pot (1967–76) manufactured
 stoneware
Canterbury, covered preserve pot (1967–76) manufactured
 stoneware
Canterbury, cup and saucer (1967–76) manufactured
 stoneware
Canterbury, cup and saucer (1967–76) manufactured
 stoneware
Canterbury, oil and vinegar cruet (1967–76) manufactured
 stoneware, cork (*Quercus suber*)
Canterbury, pair of salt and pepper shakers (1967–76) manufactured
 stoneware
 Gift of John Hinds, 2022

LANGLEY POTTERY, Langley Mill, Derbyshire (manufacturer)
 England 1865–1982
Gill PEMBERTON (designer)
 England active (1960s–80)
Glyn COLLEDGE (designer)
 England 1922–2000
Mayflower, plate (1964) designed, (1967–76) manufactured
 stoneware
 Gift of John Hinds, 2022

LIMOGES, France (manufacturer)
 France est. 1768
Child's warming plate (1970s) porcelain (soft-paste)
 Gift of John Hinds, 2022

Otto LINDIG (designer)
 Germany 1895–1966
STAATLICHE MAJOLIKA MANUFAKTUR, Karlsruhe (manufacturer)
 Germany est. 1901
Coffee pot (c. 1923) designed, (1949–62) manufactured
 earthenware
Teapot (c. 1923) designed, (1945–50) manufactured
 earthenware
 Gift of John Hinds, 2022

Raymond LOEWY (designer)
 France/United States 1893–1986
Richard LATHAM (designer)
 United States 1920–91
ROSENTHAL A. G., Selb (manufacturer)
 Germany est. 1879
2000 series, coffee cup and saucer (1954) designed, (1954–78) manufactured
 porcelain (hard-paste)
2000 series, coffee pot (1954) designed, (1954–78) manufactured
 porcelain (hard-paste)
2000 series, milk jug (1954) designed, (1954–78) manufactured
 porcelain (hard-paste)
2000 series, sauce boat on stand (1954) designed, (1954–78) manufactured
 porcelain (hard-paste)
2000 series, soup coupe and saucer (1954) designed, (1954–78) manufactured
 porcelain (hard-paste)
 Gift of John Hinds, 2022

LUCKY WOOD, Tsubame (manufacturer)
 Japan est. 1868
Ice bucket (1970s)
 stainless steel, wood
 Gift of John Hinds, 2022

LYNGBY PORCELAIN, Lyngby (manufacturer)
 Denmark 1936–69
Axel BRÜEL (designer)
 Denmark 1900–77
Danild Tangent 64, teapot 1957 designed
 porcelain
 Gift of John Hinds, 2022

Marion MAHONY
 United States 1871–1961
 worked in Australia 1914–36, India 1936–37
Window from the Unitarian Church of All Souls, Evanston, Illinois (1902)
 glass, metal, gold leaf
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Kazimir MALEVICH (designer)
 Russia 1878–1935
Suprematist, teapot (1923) designed
 porcelain
 Gift of John Hinds, 2022

David MELLOR (designer)
 England 1931–2009
DAVID MELLOR, London (manufacturer)
 England est. 1969
Three piece child's cutlery set (1975) designed
 stainless steel, resin
 Gift of John Hinds, 2022

MIKASA, California (distributor)
 United States est. 1947
JAPAN (manufacturer)
Majorca, dinner plate (1970s)
 stoneware
 Gift of John Hinds, 2022

MILNE & CAMPBELL, Glasgow (manufacturer)
 Scotland active (1760s–70s)
Hot water kettle on stand with lamp 1776
 sterling silver
 Gift from the Estate of Brian Myddleton Davis AM, 2022

NAMBÉ, Santa Fe (manufacturer)
 United States est. 1951
Karim RASHID (designer)
 Egypt/Canada 1960–
Coracle, candlestick (2003)
 porcelain
 Gift of John Hinds, 2022

Marion MAHONY
Window from the Unitarian Church of All Souls, Evanston, Illinois (1902)
 glass, metal, gold leaf
 215.6 x 60.0 cm (framed)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022





SÈVRES PORCELAIN FACTORY, Sèvres
(manufacturer)
Agathon LÉONARD (modeller)
Dancer lifting her dress, from *The Scarf*
Dance table centrepiece, model no. 9 1898
{designed}; 1900 {manufactured}
(Danseuse relevant sa jupe, from the table
centrepiece Le Jeu de L'Écharpe)
porcelain (biscuit, hard paste)
42.1 x 24.3 x 17.4 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2023

NIKKO CERAMICS CO. LTD, Hakusan
(manufacturer)
Japan 1963–87
Desert sand, dinner plate (1970s)
stoneware
Gift of John Hinds, 2022

ORREFORS GLASBRUK, Orrefors
(manufacturer)
Sweden est. 1898
Nils LANDBERG (designer)
Sweden 1907–91
Gabriel, pair of candlesticks (1960s) designed
glass
Gift of John Hinds, 2022

POLARIS FABRIKKER, Norway
(manufacturer)
Norway 1936–2007
Butter warmer (1970–75)
stainless steel, copper, Rosewood (*Dalbergia*
sp.)
Gift of John Hinds, 2022

Gio PONTI (designer)
Italy 1891–1971
RICHARD GINORI CERAMIC COMPANY,
Doccia (manufacturer)
Italy est. 1896
Alato, vase (1923–30)
porcelain
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2022

POOLE POTTERY, Poole, Dorset
(manufacturer)
England est. 1873
John ADAMS (designer)
England 1882–1953
Cucumber, dish (1930s) designed,
(1930s–70s) manufactured
earthenware
Gift of John Hinds, 2022

POOLE POTTERY, Poole, Dorset
(manufacturer)
England est. 1873
Robert JEFFERSON (designer)
England 1929–98
Contour, Twintone, tea service (c. 1956)
earthenware
Carraway, egg baker (1961) designed, (1963–
late 1960s) manufactured
from the *Herb Garden* range 1961–(late 1960s)
earthenware
Contour, condiment set (1963–64) designed,
(1964–81) manufactured
earthenware, plastic
Contour, covered serving dish (1963–64)
designed, (1964–81) manufactured
earthenware

Contour, sauce boat and stand (1963–64)
designed, (1964–81) manufactured
earthenware
Contour, serving dish and stand (1963–64)
designed, (1964–81) manufactured
earthenware
Contour, Twintone, butter dish (1963–64)
designed, (1964–81) manufactured
from the *Contour* range 1964–81
earthenware
Delphis, platter (1963–66) designed
from *The Delphis Collection* 1963–80
earthenware
Delphis, vase (1970s) decorated
from *The Delphis Collection* 1963–80
earthenware
Gift of John Hinds, 2022

POOLE POTTERY, Poole, Dorset
(manufacturer)
England est. 1873
Alfred READ (designer)
England 1898–1973
Jagged edge, vase (early 1950s) designed
from the *Freeform* range (1950s)
earthenware
Freeform, vase (1950s) designed
from the *Freeform* range (1950s)
earthenware
Featherdrift pattern, Streamline, covered
vegetable dish (c. 1955) designed
from the *Streamline* range (c. 1938 – c. 1966)
earthenware
Featherdrift pattern, Streamline, soup coupe
and stand (c. 1955) designed
from the *Streamline* range (c. 1938 – c. 1966)
earthenware
Featherdrift pattern, Streamline, trio (c. 1955)
designed
from the *Streamline* range (c. 1938 – c. 1966)
earthenware
PRP pattern, Streamline, bowl (c. 1955)
designed
from the *Streamline* range (c. 1938 – c. 1966)
earthenware
Gift of John Hinds, 2022

PORTMEIRION POTTERY, Stoke-on-Trent,
Staffordshire (manufacturer)
England est. 1960
Susan WILLIAMS-ELLIS (designer)
England 1918–2007
Talisman, covered canister (1962–68)
earthenware
Totem, covered cheese dish (1963–c. 1975)
earthenware
Totem, cup and saucer (1963–c. 1975)
earthenware
Totem, cup and saucer (1963–c. 1975)
earthenware
Totem, oil and vinegar cruet set (1963–
c. 1975)

earthenware, Cork (*Quercus suber*)
Totem, rolling pin (1963–c. 1975)
earthenware, rubber
Totem, sugar caster (1963–c. 1975)
earthenware, rubber
Gift of John Hinds, 2022

PORZELLANFABRIK ARZBERG, Arzberg
(manufacturer)
Germany est. 1887
Athena white, dinner plate (1975–90)
porcelain (hard-paste)
Athena white, platter (1975–90)
porcelain (hard-paste)
Athena white, teapot (1975–90)
porcelain (hard-paste)
Gift of John Hinds, 2022

PORZELLANFABRIK ARZBERG, Arzberg
(manufacturer)
Germany est. 1887
Heinz LOEFFELHARDT (designer)
Germany 1901–79
Form 2025, teapot (1957) designed
porcelain (hard-paste)
Gift of John Hinds, 2022

RIDGWAY POTTERIES, Stoke-on-Trent,
Staffordshire (manufacturer)
England 1955–64
Enid SEENEY (designer)
England 1931–2011
Homemaker, bowl (1956) designed, (1957–68)
manufactured
earthenware
Homemaker, covered serving dish (1956)
designed, (1957–68) manufactured
earthenware
Gift of John Hinds, 2022

RÖRSTRAND PORSLINFABRIK, Lidköping
(manufacturer)
Sweden est. 1726
Marianne WESTMANN (designer)
Sweden 1928–
Tuff-tuff, child's plate (1940–52) designed,
(1952) manufactured
porcelain
Picknick, casserole (1956) designed, (1956–
69) manufactured
earthenware
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Mario BELLINI (designer)
Italy 1935–
Cupola, teapot (1980s) designed
porcelain (hard-paste)
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Douglas COCHRANE (designer)
Scotland 1852–1935
SYP (Simple yet perfect), teapot (1901)
patented, (1905–19) manufactured
earthenware
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Walter GROPIUS (designer)
Germany 1883–1969
Catherine DE SOUZA (designer)
United States active 1960s–
Gropius white, tea service (1969) designed
porcelain (hard paste)
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Dorothy HAFNER (designer)
United States 1952–
Flash, platter (1984) designed
porcelain (hard paste)
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Dorothy HAFNER (designer)
United States 1952–
Tapio WIRKKALA (designer)
Finland 1915–85
New wave, tea service (1979) designed, (1985–
94) manufactured
porcelain (hard paste)
Gift of John Hinds, 2022

ROYAL DOULTON, Burslem, Staffordshire
(manufacturer)
England est. 1815
Terence CONRAN (designer)
England 1931–
Chophouse, highball glass (2007–09)
glass
Chophouse, highball glass (2007–09)
glass
Chophouse, jug (2007–09)
earthenware
Chophouse, milk jug (2007–09)
earthenware
Chophouse, souffle bowl (2007–09)
earthenware
Chophouse, sugar box (2007–09)
earthenware
Gift of John Hinds, 2022

ROYAL DOULTON, Burslem, Staffordshire
(manufacturer)
England est. 1815
Charlene MULLEN (designer)
England active 2010s
Geometric, set of four coffee cups (2015)
designed
porcelain
Geometric, set of four dinner plates (2015)
designed
porcelain
Gift of John Hinds, 2022

SALINS STUDIO, France (manufacturer)
France active (1980s)
Pierre CASENOVE (designer)
France 1943–
Teapot (1985) designed
earthenware
Gift of John Hinds, 2022

Roberto SAMBONET (designer)
Italy 1924–95
SAMBONET S.P.A., Vercelli (manufacturer)
Italy est. 1856
Gondola, bowl (1970s)
stainless steel
Gondola, dish (1970s)
stainless steel
Gondola, ice bucket (1970s)
stainless steel
Gondola, salad servers (1970s)
stainless steel
Gift of John Hinds, 2022

SARTORI CERAMICHE, Nove (manufacturer)
Italy est. 1969
Covered jug (1970s)
earthenware
Gift of John Hinds, 2022

SCUOLA ITALIANA CERAMICHE (SIC), Casale Monferrato (manufacturer)
Italy est. (c. 1947)
Coffee pot (1970s)
earthenware
Gift of John Hinds, 2022

SÈVRES PORCELAIN FACTORY, Sèvres
(manufacturer)
France est. 1756
Agathon LÉONARD (modeller)
France 1841–1923
Dancer lifting her dress, from The Scarf Dance table centrepiece, model no. 9 (Danseuse relevant sa jupe, from the table centrepiece Le Jeu de L'Écharpe) 1898 designed, 1900 manufactured
porcelain (biscuit, hard paste)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

STELTON, Copenhagen (manufacturer)
Denmark est. 1960
Erik MAGNUSSEN (designer)
Denmark 1940–
Covered creamer (c. 1976) designed, (1987) manufactured
opaque thermoplastic
Sugar box (c. 1976) designed, (1987) manufactured
opaque thermoplastic
Tray (c. 1976) designed
plastic
Vacuum jug (c. 1976) designed
opaque thermoplastic, rubber, glass
Covered ice bucket (1982) designed
opaque thermoplastic, stainless steel
EM, four piece cutlery set (1995) designed
stainless steel
Gift of John Hinds, 2022

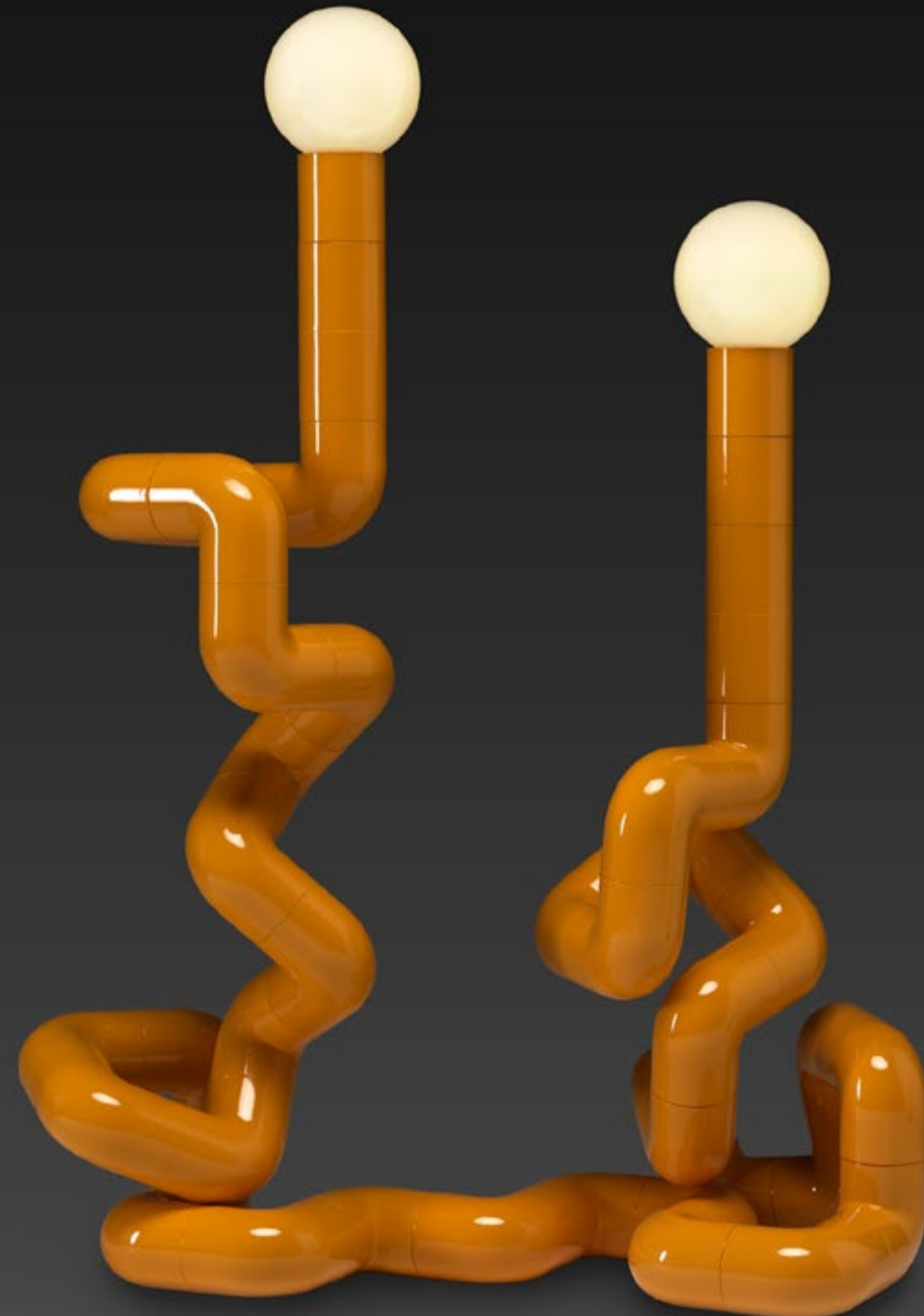
SWID POWELL, New York (manufacturer)
United States active (1982–c. 1994)
Francisco Javier BELLOSILLO (designer)
Spain 1948–2004
Figure, plate (c. 1985)
porcelain
Gift of John Hinds, 2022

SWID POWELL, New York (manufacturer)
United States active (1982–c. 1994)
GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS, New York (designer)
United States est. 1967
Tuxedo, plate (c. 1985)
porcelain
Gift of John Hinds, 2022

SWID POWELL, New York (manufacturer)
United States active (1982–c. 1994)
Steven HOLL (designer)
United States 1947–
Volumetric, plate (c. 1985)
porcelain
Gift of John Hinds, 2022

SWID POWELL, New York (manufacturer)
United States active (1982–c. 1994)
Robert HOUSSMANN (designer)
Switzerland 1931–
Trix HOUSSMANN (designer)
Switzerland 1933–
Broken, plate (1982–94)
porcelain
Gift of John Hinds, 2022

Ash FISCHER
FISCH INC., Sydney (design studio)
Lucha floor lamp (Marigold) (2021)
polyvinyl chloride, enamel, glass, electrical components
(100.0 x 80.0 x 50.0 cm)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Andrew Clark and Dr Sarah Tiffin, 2022. © Ash Fischer's Lucha Floor Lamp from Fisch Designs





Thomas HEMING
Set of four candlesticks (1781)
 sterling silver
 (a) 25.6 x 11.6 x 11.3 cm (b) 25.6 x 11.5 x 11.4 cm (c)
 25.5 x 11.6 x 11.5 cm (d) 25.6 x 11.5 x 11.5 cm
 National Gallery of Victoria, Melbourne
 Gift from the Estate of Brian Myddleton Davis AM, 2022

SWID POWELL, New York (manufacturer)
 United States active (1982–c. 1994)
David Shaw NICHOLLS (designer)
 Scotland 1959–
John BECKMANN (designer)
 United States 1960–
Mari, plate (1990) designed
 porcelain
 Gift of John Hinds, 2022

SWID POWELL, New York (manufacturer)
 United States active (1982–c. 1994)
George J. SOWDEN (designer)
 England 1942–
Rio, plate (c. 1985)
 porcelain
 Gift of John Hinds, 2022

THOMAS HEMING
 England active 1738– (c. 1801)
Set of four candlesticks (1781)
 sterling silver
 Gift from the Estate of Brian Myddleton Davis
 AM, 2022

Jun TOMITA (designer)
 Japan 1951–
Karim RASHID (designer)
 Egypt/Canada 1960–
Dub, cup and saucer (2008) designed
 porcelain
 Gift of John Hinds, 2022

TORBEN, ØRSKOV & CO., Copenhagen
 (manufacturer)
 Denmark est. 1953
Henning KOPPEL (designer)
 Denmark 1918–81
Pitcher (1970s)
 plastic
 Gift of John Hinds, 2022

(UNITED STATES) (manufacturer)
Hogscraper candlestick (19th century)
 iron
 Gift of John Keith Russell, 2022

UNKNOWN
Teapot (1980s)
 earthenware
 Gift of John Hinds, 2022
UNKNOWN
Teapot (1980s)
 stoneware
 Gift of John Hinds, 2022

UNKNOWN (manufacturer)
Three lobed bowl (c. 2018) manufactured
 plastic
 Gift of John Hinds, 2022

VIGNELLI ASSOCIATES, New York
 (design studio)
 United States est. 1971
Massimo VIGNELLI (designer)
 Italy 1931–2014
HELLER INC., New York (manufacturer)
 United States est. 1971
Compact, set of four dinner plates (1960–64)
 designed, (1970s) manufactured
 melamine
 Gift of John Hinds, 2022

VINERS, Sheffield (manufacturer)
 England est. 1908
Gerald BENNEY (designer)
 England 1930–2008
Design 70, eleven piece part cutlery set
 (c. 1960) designed
 stainless steel
 Gift of John Hinds, 2022

VINERS, Sheffield (manufacturer)
 England est. 1908
Gerald BENNEY (designer)
 England 1930–2008
Sable, seven piece cutlery set (1960–69)
 designed, (1978) manufactured
 stainless steel
 Gift of John Hinds, 2022

WEDGWOOD, Staffordshire, Stoke-on-Trent
 (manufacturer)
 England est. 1759
Eric OWEN (designer)
 England 1903–74
Pennine, sauce boat and stand (1965–71)
 manufactured
 from the *Cotswold* range 1965–71
 stoneware
 Gift of John Hinds, 2022

Robert WELCH (designer)
 England 1929–2000
J. & J. WIGGIN, Bloxwich (manufacturer)
 England 1893–1984
44311, nutcracker (1958) designed,
 (1961–75) manufactured
 stainless steel
 Gift of John Hinds, 2022

Robert WELCH (designer)
 England 1929–2000
**ROBERT WELCH DESIGN, Chipping
 Campden** (manufacturer)
 England est. 1969
CD40 (Hobart), candlestick (1964) designed
 cast iron
 Gift of John Hinds, 2022

Vally WIESELTHIER (designer)
 Austria 1895–1945
WIENER WERKSTÄTTE, Vienna
 (manufacturer)
 Austria 1903–32
Teapot (c. 1920) designed, (c. 1920–28)
 manufactured
 earthenware
 Gift of John Hinds, 2022

**W. R. MIDWINTER LTD, Burslem,
 Staffordshire** (manufacturer)
 England 1910–87
Terence CONRAN (designer)
 England 1931–
Chequers, covered tureen (1957) designed
 earthenware
 Gift of John Hinds, 2022

**W. R. MIDWINTER LTD, Burslem,
 Staffordshire** (manufacturer)
 England 1910–87
Roy MIDWINTER (designer)
 England 1922–90
Terence CONRAN (designer)
 England 1931–
Nature study, cup and saucer (1955) designed,
 (1955–60) manufactured
 earthenware
Nature study, entrée plate (1955) designed,
 (1955–60) manufactured
 earthenware
Nature study, side plate (1955) designed,
 (1955–60) manufactured
 earthenware
Salad ware, covered cheese dish (1955)
 designed, (1955–60) manufactured
 earthenware
 Gift of John Hinds, 2022

**W. R. MIDWINTER LTD, Burslem,
 Staffordshire** (manufacturer)
 England 1910–87
Roy MIDWINTER (designer)
 England 1922–90
Eve MIDWINTER (designer)
 England 1927–2017
Stonehenge, Sun, pair of egg cups (1973)
 designed, (1973–86) manufactured
 stoneware
Stonehenge, Sun, salt and pepper shakers
 (1972) designed, (1972–83) manufactured

stoneware, rubber
Stonehenge, Sun, sugar box (1973) designed, (1973–86) manufactured
 stoneware
 Gift of John Hinds, 2022

W. R. MIDWINTER LTD, Burslem, Staffordshire (manufacturer)
 England 1910–87

Jessie TAIT (designer)
 England 1928–2010
Zambesi, side plate (1953) designed, (1953–70s) manufactured
 earthenware
Zambesi, side plate (1953) designed, (1953–70s) manufactured
 earthenware
Zambesi, milk jug (1956) designed, (1956–70s) manufactured
 earthenware
Zambesi, set of six cups and saucers (1956) designed, (1956–70s) manufactured
 earthenware
Zambesi, sugar bowl (1956) designed, (1956–70s) manufactured
 earthenware
 Gift of John Hinds, 2022

Frank Lloyd WRIGHT
 United States 1867–1959
Panel window from the Ward W. Willits House, Highland Park, Illinois (1902–03)
 glass, metal, gold foil
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Russel WRIGHT (designer)
 United States 1904–76
STEUBENVILLE POTTERY COMPANY, Steubenville, Ohio (manufacturer)
 United States 1879–1959
American modern, salt and pepper shakers (1937) designed, (1939–c. 1959) manufactured
 earthenware
 Gift of John Hinds, 2022

Marco ZANINI (designer)
 Italy 1951–
BITOSSI, Montelupo Fiorentino (manufacturer)
 Italy est. 1885
Hollywood, teapot (1980s) designed, (after 2001) manufactured
 earthenware
 Gift of John Hinds, 2022

Eva ZEISEL (designer)
 Hungary 1906–2012
CASTLETON CHINA CO., New Castle, Pennsylvania (manufacturer)
 United States 1901–91
Museum, coffee service (c. 1942–43) designed, (1945–72) manufactured
 porcelain
 Gift of John Hinds, 2022

Eva ZEISEL (designer)
 Hungary 1906–2012
HALL CHINA COMPANY, East Liverpool, Ohio (manufacturer)
 United States est. 1903
Fantasy, coffee pot (1952–57)
 earthenware
Fantasy, lidded vegetable dish (1952–57)
 earthenware
Fantasy, pair of egg cups (1952–57)
 earthenware
Fantasy, sugar box (1952–57)
 earthenware
 Gift of John Hinds, 2022

Eva ZEISEL (designer)
 Hungary 1906–2012
THOMAS, Speichersdorf (manufacturer)
 Germany est. 1903
Tureen (1950s–60s)
 porcelain
 Gift of John Hinds, 2022

Eva ZEISEL (designer)
 Hungary 1906–2012
YAMAZAKI KINZOKU KOGYO CO. LTD. Tsubame, Niigata (manufacturer)
 Japan est. 1918
YAMAZAKI TABLEWARE INC., Hackensack, New Jersey (wholesaler)
 United States est. 1980
Eva, five piece cutlery set (2011) designed, (2013) manufactured
 stainless steel
 Gift of John Hinds, 2022

PURCHASES

Isamu NOGUCHI (designer)
 United States 1904–88
OZEKI & CO., Gifu (manufacturer)
 Japan est. 1867
Akari, floor light, model BB3-33S (c. 1955) designed
 Japanese paper, bamboo, plywood, cast iron, electrical components
 Purchased, NGV Supporters of Decorative Arts, 2023

Pablo PICASSO (designer)
 Spain/France 1881–1973
MADOURA POTTERY, Vallauris (manufacturer)
 France 1938–2007
Vase with two high handles (Vase deux anses hautes) (1952)
 earthenware
 Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and Robert Morrow, 2022

Michael POWOLNY (designer)
 Austria 1871–1954
VEREINIGTE WIENER UND GMUNDNER KERAMIK, Vienna (manufacturer)
 Austria 1913–23
Vase (c. 1910) designed, (1919–23) manufactured
 earthenware
 Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

Michael POWOLNY (designer)
 Austria 1871–1954
WIENER KERAMIK, Vienna (manufacturer)
 Austria 1906–12
Vase (c. 1910) designed, (1910–12) manufactured
 earthenware
Centrepiece (c. 1912)
 earthenware
 Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

UNITED STATES (manufacturer)
Windsor bench (c. 1820)
 Hickory (*Carya* sp.), Pine (*Pinus* sp.), Maple (*Acer* sp.)
 Purchased, NGV Supporters of Decorative Arts, 2023

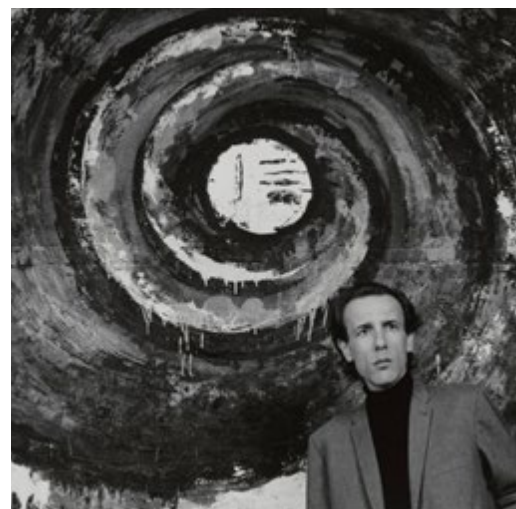
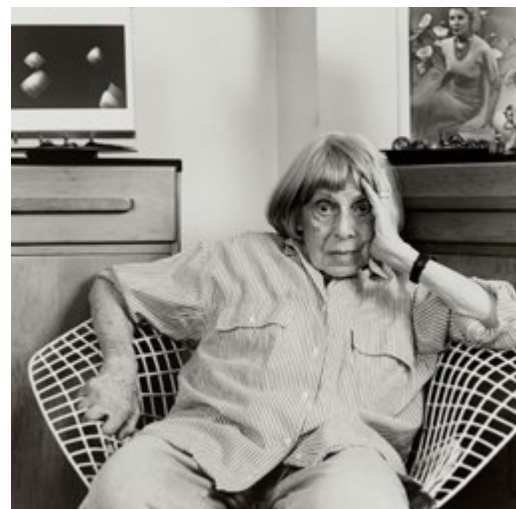
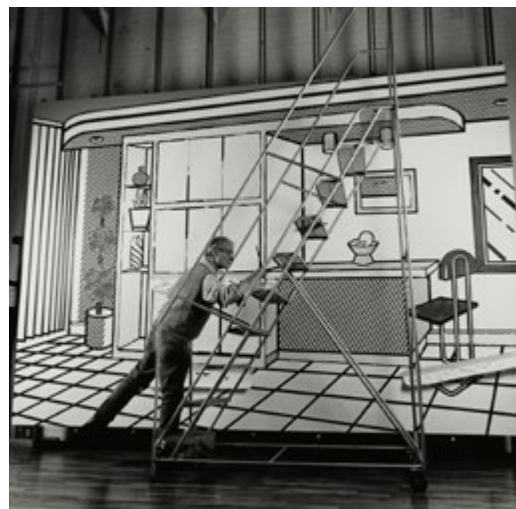
Photography

GIFTS

Diane ARBUS
 American 1923–71
A couple at a dance, N.Y.C. (1960)
 gelatin silver photograph, ed. 12/75
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023
Eugène ATGET

Isamu NOGUCHI (designer)
OZEKI & CO., Gifu (manufacturer)
Akari floor light, model T3-31N designed (c. 1969)
 National Gallery of Victoria, Melbourne
 Purchased, NGV Supporters of Decorative Arts, 2023
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Nancy Lee KATZ

Roy Lichtenstein (1986); printed 2018-2021
Ilse Bing (1993); printed 2018-2021
Eva Zeisel (2007); printed 2018-2021
Enzo Cucchi (1986); printed 2018-2021
Helen Frankenthaler (1997); printed 2018-2021
Richard Serra (1987); printed 2018-2021
 National Gallery of Victoria, Melbourne
 Gift of Michael S. Sachs, 2023 © The Estate of Nancy Lee Katz

French 1857–1927
V. Porcher (publisher)
 French active (1904–07)
A la fraîche, qui veut boire? (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Chalets parisiens – Pain d'épices, nougat, limonade (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
La colonne d'affiches théâtrales (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Le relevé de la garde (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Les grands marchés – Pavillon de la triperie (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Les p'tits métiers de Paris (1904–07)
 collotype
Nos Fêtes foraines – Les montagnes russes (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Réfection de Paris – Le repavage – Oh! la demoiselle pas toujours légère! (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Sous la baraque – Primeurs et légumes secs (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Sur les berges – Les tamiseurs (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Toilette de Paris – La balayeuse (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Un peu trop de chaleur (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Toilette de Paris – La balayeuse (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Un peu trop de chaleur (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Vià du cresson de fontaine, la santé du corps! (1904–07)
 from the *Les p'tits métiers de Paris* series (1890s–1907)
 handcoloured collotype
Château de Grosbois, Boissy-Saint-Léger (c. 1908)
 albumen silver photograph

Gift of Juliet Frizzell and Patrick Pound through the Australian Government's Cultural Gifts Program, 2022

Ellen AUERBACH

German 1906–2004
R. Schottelius in New York (1953), printed (1992)
 gelatin silver photograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

Lillian BASSMAN

American 1917–2012
Toreador and Barbara Mullen (for Harper's Bazaar) (1950), printed (2006)
 gelatin silver photograph
More fashion mileage per dress, Barbara Vaughn, Harper's Bazaar, New York (1956)
 gelatin silver photograph, ed. 13/25
Black - with one white glove, Barbara Mullen, Christian Dior, Harper's Bazaar, New York, 1958 (1958), printed (1994)
 gelatin silver photograph, artist's proof ed. 5/25
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

Imogen CUNNINGHAM

American 1883–1976
The unmade bed (1957)
 gelatin silver photograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

Louise DAHL-WOLFE

American 1895–1989
Untitled (Fashion study for Harper's Bazaar) (c. 1950)
 gelatin silver photograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Florence HENRI

American 1893–1982
Still life (Nature morte) (1931), printed (1975)
 gelatin silver photograph, ed. 6/9
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Florence HENRI

American 1893–1982
Line Viala (Nude study), Paris (1934)
 gelatin silver photograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

Horst P. HORST

German/American 1906–99
 worked in France 1930–39,
 United States 1939–99
Coco Chanel, Paris (1937)
 gelatin silver photograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

Lotte JACOBI

German/American 1896–1990
Dancer #16, Pauline Koner, New York (c. 1937), printed (1992)
 gelatin silver photograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

Nancy Lee KATZ

American 1947–2018
Brassai (1976), printed (2018–21)
 gelatin silver photograph
Robert Rauschenberg (1977), printed (2018–21)
 gelatin silver photograph
Arnold Newman (1986), printed (2018–21)
 gelatin silver photograph
Enzo Cucchi (1986), printed (2018–21)
 gelatin silver photograph
Louise Bourgeois (1986), printed (2018–21)
 gelatin silver photograph
Philip Pearlstein (1986), printed (2018–21)
 gelatin silver photograph
Roy Lichtenstein (1986), printed (2018–21)
 gelatin silver photograph
Yousuf Karsh (1986), printed (2018–21)
 gelatin silver photograph
Richard Serra (1987), printed (2018–21)
 gelatin silver photograph
Aaron Siskind (1988), printed (2012–21)
 gelatin silver photograph
Donald Sultan (1989), printed (2018–21)
 gelatin silver photograph
James Rosenquist (1989), printed (2018–21)
 gelatin silver photograph
Jasper Johns (with painting), June 23, 1989 (1989), printed (2018–21)
 gelatin silver photograph
Gordon Parks (1991), printed (2018–21)
 gelatin silver photograph
Christo (1992), printed (2018–21)
 gelatin silver photograph
Chuck Close (1992), printed (2018–21)
 gelatin silver photograph
Ed Ruscha (1993), printed (2018–21)
 gelatin silver photograph
Ilse Bing (1993), printed (2018–21)
 gelatin silver photograph
John Baldessari (1993), printed (2018–21)
 gelatin silver photograph
William Wegman (1993), printed (2018–21)
 gelatin silver photograph

Antoni Tàpies (1995), printed (2018–21)
gelatin silver photograph
Larry Rivers (1996), printed (2018–21)
gelatin silver photograph
Harry Callahan (1997), printed (2018–21)
gelatin silver photograph
Helen Frankenthaler (1997), printed (2018–21)
gelatin silver photograph
Leon Golub (1998), printed (2018–21)
gelatin silver photograph
Lucien Clergue (1999), printed (2018–21)
gelatin silver photograph
Magdalena Abakanowicz (2000), printed (2018–21)
gelatin silver photograph
Jeff Koons (2001), printed (2018–21)
gelatin silver photograph
Sir Anthony Caro (2001), printed (2018–21)
gelatin silver photograph
Eva Zeisel (2007), printed (2018–21)
gelatin silver photograph
Cai Guo-Qiang (2009), printed (2018–21)
gelatin silver photograph
Gift of Michael S. Sachs, 2023

Germaine KRULL

German 1897–1985
At the Galeries Lafayette (Aux Galeries Lafayette)
(c. 1930)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gifts Program, 2022

MADAME d'ORA

Austrian 1881–1963
Untitled (1931)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gifts Program, 2023

Barbara MORGAN

American 1900–92
City shell 1938, printed 1972
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gifts Program, 2022

Ruth ORKIN

American 1921–85
American girl in Italy, Florence 1951,
printed 1980
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural
Gifts Program, 2022

PURCHASES

Atong ATEM

born Ethiopia 1994
arrived Australia 1997
Banksia (2021)
LEDs, plastic, transparent synthetic polymer
resin, electrical components, ed. 1/10
Tulip (2021)
LEDs, plastic, transparent synthetic polymer
resin, electrical components, ed. 1/10
Ego 1 (2019)
inkjet print
Blue face (2021)
inkjet print
Hamam 5 (2021)
inkjet print
Hamam 6 (2021)
inkjet print
Hamam 8 (2021)
inkjet print
Maria of Mars (2022)
inkjet print
Patron saint of lapdogs (2022)
inkjet print
Red dust sticks to you (2022)
inkjet print
Purchased, Victoria Foundation for Living
Australian Artists, 2022

Ilse BING

German 1899–1998
Champs de Mars 1931, printed 1994
gelatin silver photograph
Salut de Schiaparelli (1934)
gelatin silver photograph
Bowness Family Fund for Photography, 2022

Christopher DAY

born Australia 1978
In history (2022)
synthetic polymer paint and watercolour on
inkjet print on aluminium and polyethylene
Purchased, Victorian Foundation for Living
Australian Artists, 2022

Gauri GILL

Indian 1970–
Untitled (73) 2021
from the *Acts of Appearance* series 2015–
inkjet print, ed. 1/7
from the *Acts of Appearance* series 2015–
inkjet print, ed. 1/7
Untitled (49) 2022
from the *Acts of Appearance* series 2015–
inkjet print, ed. 1/7
Bowness Family Fund for Photography, 2022

Mike GOLDBY

Canadian 1991–
Beige suede (2022)
inkjet print and silver 35 solar tinting film
Blue hoodie (2022)
inkjet print and silver 35 solar tinting film
Slate pinstripes (2022)
inkjet print and silver 35 solar tinting film
Purchased with funds donated by the
Eva and Tom Breuer Foundation, 2022

Janina GREEN

born Germany 1944
arrived Australia 1949
Untitled (Fish story) (2021–22), printed (2022)
from the *Studio Games* series 2021–22
type C photograph on card, adhesive tape
Untitled (Draped skull) (2022)
type C photograph on card, adhesive tape
Untitled (Mop) (2022)
from the *Studio Games* series 2021–22
type C photograph on card, adhesive tape
Purchased, Victorian Foundation for Living
Australian Artists, 2022

Katrin KOENNING

born Germany 1978
arrived Australia 2002
while the mountains had feet (2020–21), printed
(2022)
inkjet print
Purchased, Victorian Foundation for Living
Australian Artist, 2022

Germaine KRULL

German 1897–1985
The Eiffel Tower (c. 1928)
gelatin silver print
Bowness Family Fund for Photography, 2022

Helen LEVITT

American 1913–2009
New York (Boys fighting on a pediment)
(c. 1940)
gelatin silver photograph
Bowness Family Fund for Photography, 2022

Kirsten LYTTLE

Māori/Australian born 1972
Kahu Whakaahua cloak (2022–23)
type C photographs, cotton, emu feathers
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2023

Ilse BING

Salut de Schiaparelli (1934)
Purchased, Bowness Family Fund
for Photography, 2022





Dora MAAR

French 1907–97
Fashion study (c. 1936)
 gelatin silver photograph
 Purchased, NGV Foundation, 2022

MADAME d'ORA

Austrian 1881–1963
The Dolly sisters (c. 1928)
 gelatin silver photograph
 Bowness Family Fund for Photography, 2022

Barbara MORGAN

American 1900–92
Hearst over the people (c. 1938–39)
 gelatin silver photograph
 Bowness Family Fund for Photography, 2023

Richard MOSSE

Irish 1980–
 worked in England 1998–2005,
 United States 2014–
Ver-o-Peso Açai and fish market, Pará (2020)
 from the *Sad Tropics (Tristes Tropiques)* series
 2020
 inkjet print, ed. 2/5
 Purchased, NGV Supporters of Photography,
 2022

William YANG

born Australia 1943
Untitled (Queer opening at NGV) (2022)
 inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
 inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
 inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
 inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
 inkjet print, ed. 1/10
 Purchased, Victorian Foundation for Living
 Australian Artists, 2023

Prints and Drawings

GIFTS

John ADAMS

Australia 1935–
Wolb infladulo – John Spon's journal (c. 1975)
 printed book, 110 pages
 Bequest of Robert Rooney, 2023

Dora MAAR

Fashion study (c. 1936)
 gelatin silver photograph
 30.0 x 22.0 cm (image)
 National Gallery of Victoria, Melbourne
 Purchased NGV Foundation, 2022
 © Dora Maar. Licensed by Copyright Agency,
 Australia

Philip BROPHY

born Australia 1959
Female femininism: Tsk Tsk Tsk (1978)
 screenprint in red ink
Male minimalism: Tsk Tsk Tsk (1978)
 screenprint in brown ink
Termination (1978)
 colour screenprint
Be seduced: see Tsk Tsk Tsk perform live
 (1979)
 colour screenprint
Climax records (1979)
 colour screenprint
Contracted "cinema" Tsk Tsk Tsk (1979)
 colour screenprint and gouache
Crystal Ballroom, New Year's Eve (1979)
 screenprint in red ink on blue paper
Friday nights? Crystal ballroom (1979)
 screenprint in red ink
Involve your voice – 3RRR FM (1979)
 colour photo-screenprint
*Maria Kozic – I was a teenage pyjama (Oz Print
 Gallery exhibition poster)* (1979)
 colour photo-screenprint on yellow paper
More tedious structuralism (Tsk Tsk Tsk) (1979)
 colour screenprint
Nice noise: The 2nd E. P. by Tsk Tsk Tsk (1979)
 colour photo-screenprint
3RRR FM (1979)
 colour screenprint
Asphixiation: What is this thing called 'Disco'?
 (1980)
 screenprint, printed in green ink on
 purple paper
Asphixiation: "What is this thing called 'Disco'?"
 (1980)
 screenprint in yellow ink on purple paper
"but dad! It's EDUCATIONAL!" 3RRR FM
 (1980)
 colour photo-screenprint on yellow paper
Caprice: Tsk Tsk Tsk (1980)
 colour screenprint on blue paper
Crystal ballroom first birthday party (1980)
 screenprint in yellow ink on pink paper
*Innocent records: Essendon airport, the Dave &
 Phil duo* (1980)
 colour screenprint on pink paper
New Music benefit concert (1980)
 screenprint in blue ink on yellow paper
*New Music: Melbourne's only magazine on
 new/experimental music* (1980)
 photo-screenprint
Performance: theatre & rock in conflict (1980)
 screenprint
The Third E. P. by Tsk Tsk Tsk (1980)
 screenprint in red and white ink on
 black paper
*Television Works by Tsk Tsk Tsk: A
 Contemporary Cabaret Show* (1981)
 colour photo-screenprint on green paper

Tsk Tsk Tsk: The Sydney Tour Feb. '81 (1981)
 colour screenprint on pink paper
Tsk Tsk Tsk: The Adelaide Tour March '82
 (1982)
 screenprint in brown and yellow ink on
 pink paper
Tsk Tsk Tsk: The Sydney Tour April 1982 (1982)
 colour photo-screenprint on blue paper
 Gift of the Estate of Robert Rooney, 2023

Belinda FOX

born Australia 1975
August bloom (gold) (2011)
 etching, aquatint and screenprint on
 hand-stained paper, artist's proof
 Gift of Belinda Fox through the Australian
 Government's Cultural Gifts Program, 2022

Madge FREEMAN

Australia 1895–1977
Untitled (Oriental scene) (1926–29)
 watercolour
 Gift of Penny Bassett in memory of Maria
 Pond, 2022

Robert JACKS

Australia 1943–2014
 lived in Canada and United States 1968–78
Drifted on the crooked crosses (2004)
 etching and embossing, artist's proof
Last end upon all (2004)
 etching and embossing, artist's proof
Living and the dead (2004)
 etching and embossing, artist's proof
Through the universe and faintly falling (2004)
 etching and embossing, artist's proof
 Gift of Belinda Fox through the Australian
 Government's Cultural Gifts Program, 2022

Gustav Gustavovich KLUTSIS

Latvian 1895–1938
*Photomontage illustration from The Young
 Guard: For Lenin* (c. 1930)
 colour lineblock process print
*Photomontage illustration from The Young
 Guard: For Lenin* (c. 1930)
 colour lineblock process print
*Photomontage illustration from The Young
 Guard: For Lenin* (c. 1930)
 colour lineblock process print
*Photomontage illustration from The Young
 Guard: For Lenin* (c. 1930)
 colour lineblock process print
*Raise high the banner of Marx, Engels, Lenin
 and Stalin!* (1936)
 poster: colour lithograph
 Gift of Krystyna Campbell-Pretty AM and
 Family through the Australian Government's
 Cultural Gifts Program, 2022

Valentina Nikiforovna KULAGINA-KLUTSIS

Russian 1902–87
Comrades-miners! (1933)
 poster: colour lithograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Vladimir Vladimirovich MAYAKOVSKY

Russian 1893–1930
Rosta window: Polish front - Freedom is only deserved by those who pick up their rifle in defence (1920)
 poster: colour lithograph
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Joan MIRÓ

Spanish 1893–1983
 worked in France 1920–40
Untitled (1961)
 no. 13 from *Album 19* 1961
 colour lithograph, hors commerce
Untitled (1961)
 no. 14 from *Album 19* 1961
 colour lithograph, hors commerce
Untitled (1961)
 no. 15 from *Album 19* 1961
 colour lithograph, hors commerce
 Gift from the Estate of Brian Myddleton Davis AM, 2022

John OLSEN

Australia 1928–2023
 lived in Europe 1956–60, England and United States 1965–68
Emus passing 2002
 etching, printer's proof
The gourmet 2003
 etching, printer's proof
Floating 2004
 etching, printer's proof
 Gift of Belinda Fox through the Australian Government's Cultural Gifts Program, 2022

John OLSEN

Australia 1928–2023
 lived in Europe 1956–60, England and United States 1965–68
The Bouillabaisse 2009
 watercolour and pastel
 Gift from the Estate of Brian Myddleton Davis AM, 2022

Mike PARR

born Australia 1945
Opic Island 1989
 lift-ground aquatint, artist's proof
Echolalia (The road) (1989–90)
 drypoint on 12 sheets, artist's proof

Primitive gifts 1 1990
 drypoint and aquatint on 12 sheets, artist's proof
Gun into vanishing point (1990)
 drypoint, aquatint and foul bite on 24 sheets, artist's proof 1
Cubania 1991
 liftground aquatint and plate-tone on 12 sheets, artist's proof
The lung (Subject/Object): 12 Untitled self-portraits (set 4) 1991
 drypoint and liftground aquatint on 12 sheets, artist's proof
Femalias (1992)
 drypoint and liftground aquatint on 12 sheets, artist's proof
Stick into I 1993
 etching and liftground aquatint printed in black and green on 12 sheets, artist's proof
K-Naks (The gift of tongues) 1996
 colour woodcut with hand-colouring on 20 sheets
 Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2023

Pablo PICASSO

Spanish 1881–1973
 worked in France 1904–73
Bacchic scene with minotaur (Scène bachique au minotaure) 1933
 from *The Vollard suite* 1930–37
 etching, 3rd of 3 states
Model contemplating a sculptural group (Modèle contemplant un groupe sculpté) 1933
 from *The Vollard suite* 1930–37
 etching, edition of 260
 Gift from the Estate of Brian Myddleton Davis AM, 2022

Pablo PICASSO

Spanish 1881–1973
 worked in France 1904–73
Woman in flowered blouse (Femme au corsage à fleurs) 1958
 lithograph, edition of 50
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Ben QUILTY

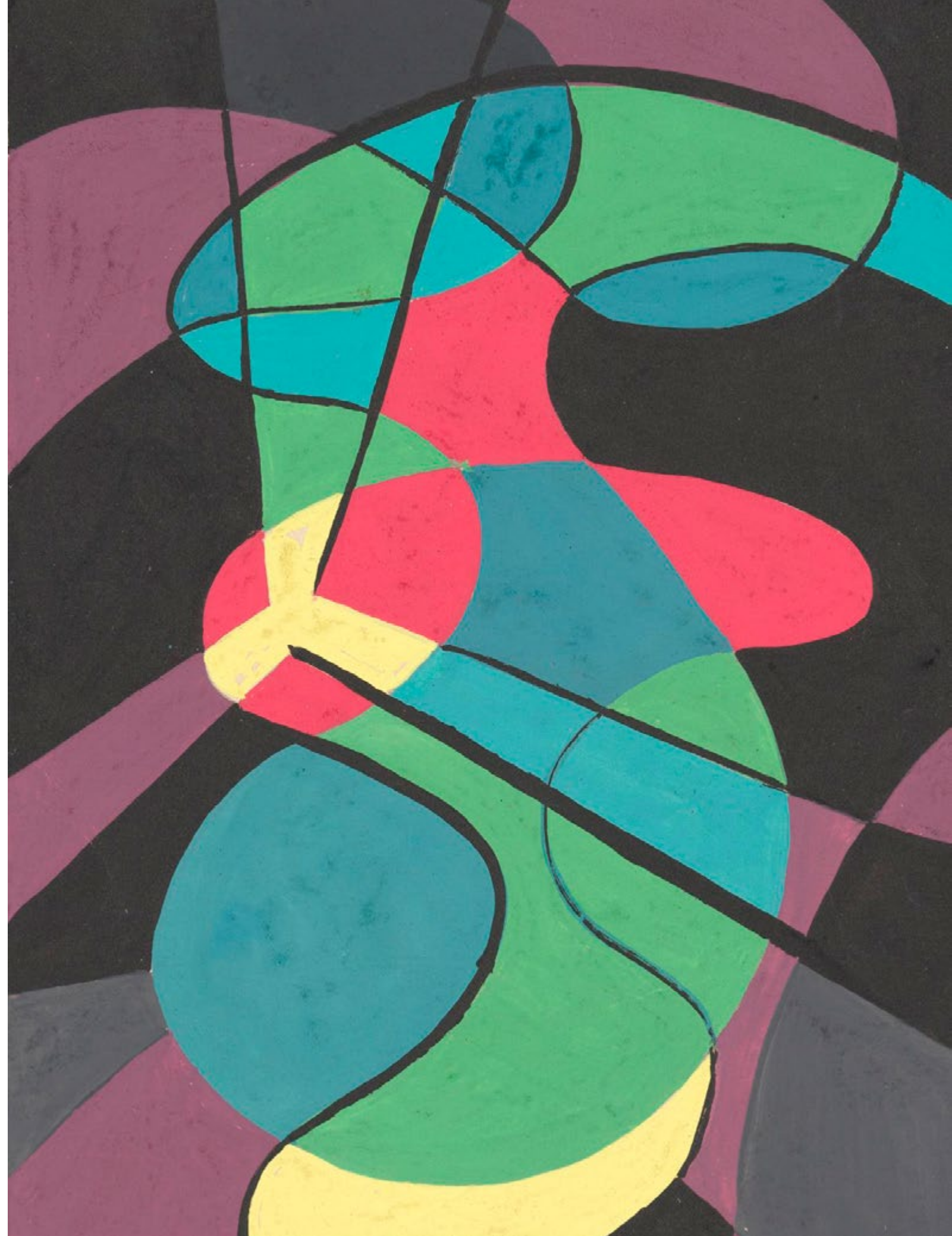
born Australia 1973
Nijinsky 2019
 brush and coloured inks
Nijinsky / Rodin 2019
 brush and coloured inks
Ukiyo-e 2019
 brush and coloured inks
 Gift of Ben Quilty through the Australian Government's Cultural Gifts Program, 2022

Robert ROONEY

Australia 1937–2017
Frolicking feet (1930s/40s)
 printed booklet, 44 pages
Untitled (Boy with leaves) (1950s)
 (blueprint/cyanotype)
Untitled (Bush scene) (1950s)
 lithograph
Untitled (Still life) (early 1950s)
 colour linocut
Untitled (c. 1953–54)
 collage of cut paper
Untitled (c. 1953–54)
 pencil and collage of cut paper
Untitled (Still life) (c. 1953–54)
 pen and ink over pencil
Moonflower tree (1954)
 pastel
Moonflower tree (1954)
 colour etching
Moonflower tree (1954)
 colour etching
Night (1954)
 zinc etching printed in blue
Night (1954)
 zinc etching printed in pink and purple ink
Night (1954)
 zinc etching
Untitled (1954)
 pastel
Untitled (Repeating pattern with childhood motif) (c. 1954–56)
 gouache
Two children (1955–56)
 linocut
No title (Drink more milk I) (c. 1954–57)
 gouache on cardboard
No title (Drink more milk II) (c. 1954–57)
 gouache on cardboard
Untitled (Collage) (c. 1954–57)
 gouache and collage of cut paper
Untitled (Curvilinear colour exercise I) (c. 1954–57)
 gouache
Untitled (Curvilinear colour exercise I) (c. 1954–57)
 gouache
Untitled (Geometric colour exercise) (c. 1954–57)
 gouache
Two boys wrestling (mid 1950s)
 linocut
Untitled (Head of a boy) (1955)

Robert ROONEY

Untitled (Curvilinear colour exercise I) (c. 1954–1957)
 gouache
 18.3 x 10.2 cm (image and sheet)
 National Gallery of Victoria, Melbourne
 Bequest of Robert Rooney, 2023
 © Estate of Robert Rooney





frottage in brown chalk
Untitled (Head of a horse) (1955)
 frottage in brown chalk with touches of pencil
Untitled (Boy on street corner) (c. 1956)
 charcoal
Monkey bars (1956)
 relief etching
Page from Skipping rhymes (1956)
 colour linocut
Page from Skipping rhymes (1956)
 colour linocut
Page from Skipping rhymes (1956)
 linocut
Page from Skipping rhymes (1956)
 linocut
Page from Skipping rhymes (1956)
 linocut
Page from Skipping rhymes (1956)
 linocut
Page from Skipping rhymes (1956)
 linocut
Stand (1956)
 softground etching
The hill (1956)
 lithograph
The mask (1956)
 linocut
The quadrangle (1956)
 relief etching
The handkerchief (1957)
 linocut
Fight (1958)
 screenprint, ed. 8/8
The cockatrice (1958)
 colour screenprint
Untitled (Two boys with Coke bottle) (1958)
 screenprint, ed. 2/8
Untitled (Head of a man) (c. 1958)
 screenprint
Craps last tape – Spondee Book SB I (1959–62)
 artist's book: pen and ink, collage of printed clippings, yellow paper cover, stapled binding
Documents of the Spon No. September: The Philosopher's Scrapbook (1959–62)
 artist's book: pen and ink, collage of printed clippings, printed menu, found photographs and handwritten and printed notes, grey paper cover, stapled binding
Introducing Spontactel! (1959–62)
 leaflet; black and red typewriter text, collage of

Mike PARR
Opic Island 1989 (part)
 lift-ground aquatint
 (108.0 x 78.0 cm) (sheet) (each)
 artist's proof
 National Gallery of Victoria, Melbourne
 Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2023
 © Courtesy of the artist

printed clippings, pen and black and blue ink, on paper bound with tape
Jack Kerouac: Mexico city blues 8 (1959–62)
 artist's book: pen and ink, collage of printed clippings, red paper cover, stapled binding
Love and Miss Fred – Spondee Book SB 2 (1959–62)
 artist's book: pen and ink, collage of printed clippings, orange paper cover, stapled binding
Robert's Stamp Collection (1959–62)
 artist's book: collage of pen and ink drawings, stamped in blue ink, yellow paper cover, stapled binding
6 poems by Ern Malley (1959–62)
 artist's book: pen and ink, black and red typewriter text, printed card, yellow paper cover, stapled binding
Spondee Art Book SAB No. 1: New talent: 12 young painters: recent directions (1959–62)
 artist's book: pen and ink, collage of printed clippings, blue paper cover, stapled binding
Spondee Book SB IV (1959–62)
 artist's book: pen and ink, collage of printed clippings, yellow paper cover, stapled binding
Spondee Book SB 5 – The Man fair and equitable (1959–62)
 artist's book: pen and ink, collage of printed clippings, red paper cover, stapled binding
Spondee Review of the Arts Vol. I No. 1 (1959–62)
 artist's book: red fibre-tipped pen, pen and black and blue ink, pencil, collage of printed clippings, paper cover, stapled binding
Spondee Review Vol. I No. 3 (1959–62)
 artist's book: pen and black and blue ink, collage of hair and printed clippings, red paper cover, stapled binding
Spondee Review Vol. I No. 4 (1959–62)
 artist's book: pen and ink, collage of printed clippings, orange paper cover, stapled binding
Spondee Review Vol. 2. No. 7 (1959–62)
 artist's book: pen and ink, collage of printed clippings, red paper cover, stapled binding
Spondee Review Vol. 2. No. 8 (1959–62)
 artist's book: black and red typewriter text, pen and ink, and collage of printed clippings, yellow paper cover, stapled binding
Spon subscriber folder (1959–62)
 sticker on black card
Spon – The locals had no option (1959–62)
 artist's book: pen and ink, collage of printed clippings, blue paper cover, stapled binding
Spon Vol. I No. 1 – A Collection of Rott (1959–62)
 artist's book: red fibre-tipped pen, pen and ink, pencil, collage of printed clippings and found handwritten note, paper cover, stapled binding
Spon Vol. I No. 2 – special documents of the dead season issue (1959–62)
 artist's book: red fibre-tipped pen, pen and ink, pencil, collage of printed clippings and hand-

written cards, paper cover, stapled binding
Spon Vol. I No. 3 (1959–62)
 artist's book: red fibre-tipped pen, pen and ink, collage of printed clippings and found handwritten notes, paper cover, stapled binding
Spon Vol. I No. 4 – special issue with notes from 1914 (1959–62)
 artist's book: red fibre-tipped pen, pen and ink, pencil, stamped blue ink, collage of printed clippings, yellow paper cover, stapled binding
Spon Vol. 2 No. 1 containing seven dull portraits of a known military fool (1959–62)
 artist's book: red fibre-tipped pen, pen and ink, collage of printed clippings, paper cover, stapled binding
Teenagers, their pictures and their stories (1959–62)
 artist's book: pen and ink, collage of printed clippings, black paper cover, stapled binding
The Spondee Review (1959–62)
 artist's book: stamped in ink, stickers, collage of printed clippings, found handwritten notes, cards, typewritten pages and photograph, grey paper cover, stapled binding
The Spondee Review number two (1959–62)
 artist's book: stamped in ink, stickers, collage of printed clippings, found handwritten notes, cards, ribbon, typed notes, blue paper cover, stapled binding
The Spon review vol. 3 No. 9 (1959–62)
 artist's book: typewriter text, pencil, pen and ink, collage of printed clippings and cards, found photographs, handwritten notes and drawings, paper cover, stapled binding
A memory of Sundays (1960)
 artist's book: black and red typewriter text, pen and ink, paper cover, stapled binding
Jack Kerouac: The rumbling rambling blues – Moonflower book I (1960)
 artist's book: pen and ink, red paper cover, stapled binding
Spondee Review Vol. 2. No. 5 (1960)
 artist's book: pen and ink, collage of printed clippings and drawing, yellow paper cover, stapled binding
Spons without words (1960)
 artist's book: pen and ink, collage of printed clippings, printed cards, found letter and red leather, blue paper cover, stapled binding
(Untitled) (1960)
 artist's book: pen and ink, black and red typewriter text, collage of printed clippings, photographs and drawing, black paper cover, stapled binding
Spondee Review Vol. I No. 2 (1960–62)
 artist's book: pen and black and blue ink, collage of printed clippings and found card, yellow paper cover, stapled binding
The bath order of men in the Moon – a document of the Spon (1960–62)

printed book; letterpress, pencil, pen and ink, found objects, promotional leaflets, clipping of magazine, book cloth cover with hand-drawn paper dustjacket, sewn binding

Wow Renaissance <replace hyphen with a spaced en dash> Spondee Review Vol. 2 No. 6 (1960–62)

artist's book: pen and ink, stamped in blue ink, collage of printed clippings, photographs and drawing, black paper cover, stapled binding
Anatomica de Sponartum Documentum VI MCMLXI (1961)

artist's book: pen and ink, collage of printed clippings, found drawings, stickers, paper cover, stapled binding

Documents of the Spon – A Play on the weeds by E. Pluribus Unum (1961)

artist's book: black and red typewriter text, pen and ink, blue paper cover, stapled binding

Documents of the Spon No. 1 (1961)

artist's book: pen and ink, collage of printed clippings, postcards, found handwritten notes, black paper cover, stapled binding

Documents No. 2 of the Spon – etiquette in pictures (1961)

artist's book: pen and ink, collage of printed clippings, orange paper cover, stapled binding
Documents of the Spon No. 3 – Ah Oh Sponed Memories (1961)

artist's book: pen and ink, collage of printed clippings and found photographs, red paper cover, stapled binding

Documents of the Spon No. 4: A Matter of conviction (1961)

artist's book: black and red typewriter text, pen and ink, printed book page, yellow paper cover, stapled binding

Documents of the Spon 5 (1961)

artist's book: pen and ink, collage of printed and handwritten cards, found handwritten notes, pressed flowers, fabric, and printed clippings, blue paper cover, stapled binding
The Spondee review, December to March 1961 (1961)

artist's book: black and red typewriter text, pen and ink, collage of printed clippings, drawing, admission form and tickets, blue paper cover, stapled binding

Correspondence – Documents of the Spon new series No. 1 (c. 1961)

artist's book: pen and ink, collage of found handwritten letters and drawings, orange paper cover, stapled binding

Documents of the Spon 3 – Exposed now (1962)

artist's book: pen and ink, collage of printed clippings, grey paper cover, stapled binding
Documents of the Spon Vol. I (1962)

artist's book: collage of printed clippings, colour printed cards, found letters, photographs and drawings, yellow paper

cover, stapled binding

Spon – Old style type (1962)

artist's book: pen and ink, collage of printed clippings and found handwritten note, blue paper cover, stapled binding

Spon 2 (1962)

artist's book: blue and red fibre-tipped pen, collage of printed clippings, blue paper cover, stapled binding

Money for art's sake (1973)

receipts for multiple money orders in cardboard box Kodak Print Roller size 8inch, with Robert Rooney's hand-written label affixed to front

Bequest of Robert Rooney, 2023

Jan SENBERGS

born Latvia 1939

arrived Australia 1950

North Melbourne studio (2005)

synthetic polymer paint on paper

Gift of Jan and Helen Senbergs through the Australian Government's Cultural Gifts Program, 2022

Program, 2022

Ethel SPOWERS

Australia 1890–1947

lived in England and France 1921–24

The Chapel of the Castle Cloux (1922)

pen and ink and watercolour over pencil

Gift of Gail Taylor through the Australian Government's Cultural Gifts Program, 2023

Program, 2023

Dora WILSON

born England 1883

arrived Australia 1884

died 1946

Untitled – Lady with peacock feather fan

(c. 1930)

coloured pastels

Gift of the Estate of Margaret Baxter, 2023

Henri de TOULOUSE-LAUTREC

French 1864–1901

La Goulue (1894)

lithograph printed in green ink, edition of 100, 1st of 2 states

Gift from the Estate of Brian Myddleton Davis AM, 2022

Fred WILLIAMS

Australia 1927–82, lived in England 1952–56

(Dog resting) 1945, pen and ink on green paper;

(Female, leaning in doorway) 1945, pen and ink;

(Goat resting) 1945, pen and ink on blue paper;

(Laughing boy) 1945, pen and ink;

(Portrait of a man, facing front); (Portrait of a man, facing left); (Portrait of a man, facing right); (Portrait of an unidentified man, facing left (James Wigley?)) (1945–47), chalk;

(Reclining nude) (1945–47), pen and ink;

(Goat

resting) (c. 1945), pen and ink on blue paper;

(Seated female nude, back view) (c. 1945–46),

red conté crayon on lithographic paper;

(Seated female nude, legs crossed) (c. 1945–46),

coloured chalk;

(Seated female, back view) (c. 1945–46), brown chalk;

(Seated female, left leg raised) (c. 1945–46), pencil;

(Standing female nude seen from the neck down) (c. 1945–46), red chalk on lithographic paper;

Bell and model (1946–48), pen and ink;

George Bell (1946–48), pencil;

(Boy bending forward, frontal view); (Boy bending forward, side view) (1946–51), pen and ink;

(Boy with football) (1946–51), pen and ink on olive green paper;

(Boy with hand raised to forehead); (Crouched male nude) (1946–51), pen and ink;

(Female nude bending forward, facing left) (1946–51), pen and ink on pale green paper;

(Female nude bending forward, facing right); (Female nude bending forward, frontal view); (Female nude bending forward, frontal view) (1946–51), pen and ink;

(Female nude curled up on the ground) (1946–51), pen and ink on pale green paper;

(Female nude curled up on the ground, head in hands) (1946–51), pen and ink and pencil on pale green paper;

(Female nude facing left); (Female nude facing right, holding a ball behind her back) (1946–51), pen and ink on pale green paper;

(Female nude, leaning forward) (1946–51), pen and brush and ink;

(Female nude leaning forward, one leg forward) (1946–51), pen and ink on pale green paper;

(Female nude lying on her back, frontal view) (1946–51), pen and ink;

(Female nude lying on her back, hands in the air); (Female nude lying on her back, hands on chest) (1946–51), pen and ink on pale green paper;

(Female nude lying on her back, leg bent) (1946–51), pen and ink;

(Female nude lying on her back, legs bent, side view); (Female nude lying on her back, legs raised); (Female nude lying on her back, legs to one side); (Female nude lying on her back, one leg bent, arms to side); (Female nude lying on her back, one leg bent, hands under head) (1946–51), pen and ink on pale green paper;

(Female nude lying on her back with arms overhead); (Female nude lying on her back with arms overhead) (1946–51), pen and ink;

(Female nude lying on her back, with legs raised) (1946–51), pen and ink on pale green paper;

(Female nude lying on her stomach) (1946–51), pen and ink;

(Female nude lying on the ground, one hand behind head, the other arm extended); (Female nude



Dora WILSON

Untitled – Lady with peacock feather fan (c. 1930)

National Gallery of Victoria, Melbourne

Gift from the Estate of Margaret Baxter, 2023

on all four); (*Female nude on all four*); (*Female nude standing on one leg and grabbing her ankle*); (*Female nude standing on one leg, arms behind her*); (*Female nude standing on one leg, the other leg bent with hands on either side*); (*Female nude, standing with arms folded in front of her face*) (1946–51), pen and ink on pale green paper; (*Female nude standing with hands behind head*); (*Female nude standing with hands behind head, profile view*) (1946–51), pen and ink; (*Female nude with arms behind her*) (1946–51), pen and ink and wash; (*Female nude with hand raised to face, frontal view*) (1946–51), pen and ink on pale green paper; (*Female nude with raised leg, bending forward*) (1946–51), pen and ink; (*Female nude with towel*) (1946–51), pen and ink and wash; (*Female nude with wide stance, one hand raised to her head*) (1946–51), pen and ink on pale green paper; (*Female torso*) (1946–51), red chalk; (*Head of a boy facing right*); (*Head portrait of Ian Armstrong, facing left*); (*Head portrait of Ian Armstrong, facing right*) (1946–51), pen and ink; (*Kneeling female, hands clasped to face*) (1946–51), pen and ink on pale green paper; (*Kneeling female nude, facing right*) (1946–51), pen and ink; (*Kneeling female nude, turned to right*) (1946–51), pen and ink and chalk; (*Nude female standing in profile, with arm raised*); (*Nude seen from behind, turning to the right*); (*Portrait study, man in profile*); (*Portrait study, woman in profile*); (*Reclining female*); (*Reclining female nude, back view*); (*Seated female looking down, frontal view*) (1946–51), pen and ink; (*Seated female nude, back view*); (*Seated female nude, both arms around her bent leg*); (*Seated female nude, facing right*) (1946–51), pen and ink on pale green paper; (*Seated female nude, head resting on hand*); (*Seated female nude leaning back on her hands*) (1946–51), pen and ink; (*Seated female nude leaning forward, back view*) (1946–51), pen and ink on pale green paper; (*Seated female nude, legs extended*) (1946–51), pen and ink; (*Seated female nude, one arm around bent leg*); (*Seated female nude resting on her hands, back view*) (1946–51), pen and ink on pale green paper; (*Seated female nude with arms raised, back view*); (*Seated female nude with leg folded under*) (1946–51), pen and ink; (*Standing female, back view*) (1946–51), grey chalk on pale green paper; (*Standing female nude, arm behind back*) (1946–51), black and brown chalk; (*Standing female nude with hands behind head*) (1946–51), pen and ink; (*Standing male, back view*) (1946–51), grey chalk on pale green paper; (*Standing male nude, facing left*) (1946–51), pen and ink and chalk on blue paper; (*Standing nude with arms raised above head, back view*) (1946–51), pen

and ink; (*Man at easel*) 1947, pen and ink on pale green paper; (*Ballerina, back view*); (*Ballerina, facing right*); (*Ballerina, frontal view*); (*Ballerina legs, crossed*); (*Boy in hat and striped shirt, arms folded, facing right*); (*Boy in hat and striped shirt, arms folded, frontal view*); (*Boy in hat and striped shirt, hands to chest*); (*Boy in hat and striped shirt standing with arms along body, frontal view*); (*Boy in hat and striped shirt, standing with hands in pockets, frontal view*); (*Boy in hat standing with arms along body, frontal view*) (1947–51), pen and ink; (*Female figure in evening dress looking right*); (*Figure in evening dress looking left*) (1947–51), pen and ink on pale green paper; (*Ola Cohn*); (*Sheet of studies: kneeling female nude, two feet, and two heads*) (1947–51), grey chalk on pale green paper; (*Sitting ballerina, arms folded*); (*Sitting boy in hat and striped shirt, frontal view*) (1947–51), pen and ink; (*Standing nude, right arm over head*) (1947–51), grey chalk on MG litho paper; (*Boy, frontal view*) (c. 1947–49), pen and ink; (*Bust portrait, facing left*) (c. 1947–49), pen and brush and ink; (*Collingwood footballer, bust-length, facing left*) (c. 1947–49), pen and brush and ink and wash; (*Collingwood footballer, facing left*) (c. 1947–49), pen and brush and ink; (*Collingwood footballer, frontal view*); (*Collingwood footballer in profile to left (Charles Utting?)*) (c. 1947–49), pen and brush and ink; (*Collingwood footballer in profile to right*) (c. 1947–49), pen and brush and ink and black and brown wash; (*Collingwood footballer, in profile to right (Ray Horwood?)*) (c. 1947–49), pen and brush and ink; (*Figure dressed in black, facing right, head turned to left*) (c. 1947–49), pencil, pen and brush and ink and wash; (*Figure facing left*) (c. 1947–49), pen and ink; (*Figure seen from the shoulders up, frontal view*) (c. 1947–49), pen and ink on pale green paper; (*Two figures (footballers?)*) (c. 1947–49), pen and ink, chalk and wash; (*Woman in black dress, facing left*); (*Woman in profile to right*); (*Woman looking to right*) (c. 1947–49), pen and brush and ink; (*Woman seen from the waist up*) (c. 1947–49), pen and brush and ink on pale green paper; (*Art student, facing left*); (*Art student sitting on a chair with his arms folded, facing right*); (*Art student with glasses, facing right*) (c. 1947–51), pen and ink; (*Bearded man, sitting with arm resting on reverse of his chair*); (*Bearded man, sitting with hands folded in lap*); (*Male head in profile to right*) (c. 1947–51), pen and ink on pale green paper; (*Male nude lying on his back*) (c. 1947–51), chalk; (*Man sitting on folding chair*); (*Painter with palette, facing left*) (c. 1947–51), pen and ink on pale green paper; (*Reclining female nude*); (*Reclining*

female nude); (*Reclining female nude, back view*) (c. 1947–51), red and brown chalk on pale green paper; (*Seated female nude with hands on ground*) (c. 1947–51), brown chalk on pale green paper; (*Seated female nude with hands on ground*) (c. 1947–51), black and brown chalk on pale green paper; (*Seated female nude*) (c. 1947–51), red chalk on pale green paper; (*Seated female nude, arms behind head*); (*Seated female nude, back view*) (c. 1947–51), chalk on pale green paper; (*Seated female nude, elbow resting on knee*); (*Seated female nude, elbow resting on knee*) (c. 1947–51), coloured chalk; (*Seated female nude, facing right*); (*Seated female nude, head resting in hand*); (*Seated female nude, head resting on arms*) (c. 1947–51), black and brown chalk; (*Seated female nude, head resting on arms*) (c. 1947–51), red and brown chalk on pale green paper; (*Seated female nude, leaning to left*) (c. 1947–51), black and brown chalk; (*Seated female nude, resting on hand*) (c. 1947–51), coloured chalk on pale green paper; (*Seated male, half-length, facing right*) (c. 1947–51), chalk on pale green paper; (*Seated male nude, hand resting on thigh*); (*Semi-reclining nude, back view*) (c. 1947–51), black and brown chalk on pale green paper; (*Semi-reclining nude, back view*) (c. 1947–51), coloured chalk on pale green paper; (*Sitting figure with folded arms, facing left*); (*Sitting man seen from the waist up, facing left*); (*Sitting man seen from the waist up, frontal view*); (*Sitting man with arm resting on reverse of his chair, hands folded*) (c. 1947–51), pen and ink on pale green paper; (*Standing female nude, back view*) (c. 1947–51), red and brown chalk on pale green paper; (*Standing female nude, back view*) (c. 1947–51), red chalk on pale green paper; (*Standing female nude, back view*) (c. 1947–51), black and brown chalk; (*Standing female nude, facing left, hand behind back*) (c. 1947–51), black and brown chalk on pale green paper; (*Standing male, arms folded*) (c. 1947–51), chalk on pale green paper; (*Standing male nude, leaning on elbow*) (c. 1947–51), red chalk on pale green paper; (*Standing male nude, leaning on elbow*) (c. 1947–51), black and brown chalk on pale green paper; (*Standing male nude, leaning on elbow, frontal view*) (c. 1947–51), red chalk on pale green paper; (*Standing nude, hand behind back*) (c. 1947–51), chalk on pale green paper; (*Woman in evening gown, facing right*) (c. 1947–51), pen and ink on pale green paper; (*Female nude lying on her side, legs bent*) 1948, pen and ink; (*Baby being spoon-fed (Michael Rosengrave)*); (*Baby in profile to left (Michael Rosengrave)*); (*Baby lying on his*



Ben QUILTY
Ukiyo-e 2019
 brush and coloured inks
 35.5 x 25.3 cm (sheet)
 National Gallery of Victoria, Melbourne
 Gift of Ben Quilty through the Australian
 Government's Cultural Gifts Program, 2022
 © Courtesy of the artist and Tolarno Galleries



Installation view of Fred Williams *The London Drawings*, at the Ian Potter Centre, NGV Australia.
Photography: Carmen Zammit



side and grabbing his foot (Michael Rosengrave)); (Baby lying on his stomach (Michael Rosengrave)); (Baby with hand raised to mouth (Michael Rosengrave)); (Baby with hands behind head (Michael Rosengrave)); (Child standing with arms reaching out (Michael Rosengrave)); (Harry Rosengrave holding his son Michael); (Mona Rosengrave bottle-feeding baby Michael); (Mona Rosengrave with her baby) (1948–49), pen and ink; (Sitting baby, frontal view (Michael Rosengrave)) (1948–49), pen and ink on grey paper; (Sitting baby (Michael Rosengrave)) (1948–49), pen and ink; (Female nude bending forward, frontal view); (Male nude bending forward) (c. 1949–51), pen and ink and black and red wash; (Seated female nude, frontal view) (c. 1949–51), pen and ink, brown chalk and black and brown wash; (Dog walking) (1940s–50s), pen and ink; (Sheet of studies of dogs and a figure) (c. 1950–65), pencil; (Kneeling male, back view); (Standing male nude) (before 1952), pen and ink; (Accordion player) (1952–56), brown conté crayon and brown wash; (Acrobat) (1952–56), conté crayon; (A performer seen from the waist up, frontal view) (1952–56), conté crayon; (Art school model) (1952–56), coloured conté crayon; (Audience, Music Hall) (1952–56), red conté crayon; (Bearded male head, facing right) (1952–56), conté crayon and wash; (Bearded male head in profile to right) (1952–56), conté crayon, wash and green fabricated; (Clown); (Clown) (1952–56), conté crayon; (Dog, back view) (1952–56), brown and black conté crayon and black wash; (Dog resting) (1952–56), pen and ink; (Donkey) (1952–56), brown conté crayon; (Female art school model) (1952–56), conté crayon; (Female head, looking up) (1952–56), conté crayon, wash and brush and ink; (Female nude facing right, arm raised above head) (1952–56), conté crayon and yellow fabricated chalk; (Female nude, hand on hip) (1952–56), conté crayon; (Female nude, leaning back, arm raised above head) (1952–56), conté crayon and orange fabricated chalk; (Female nude lying on her back, hand raised to face); (Female nude lying on her back, hands behind head); (Female nude lying on her back, knees bent); (Female nude lying on her back, legs crossed) (1952–56), black and red conté crayon; (Female nude lying on her side) (1952–56), black and red conté

Fred WILLIAMS

(Prancing horse and rider) (1952–56)
gouache and varnish on blue cardboard
27.7 x 20.6 cm (image and sheet)
National Gallery of Victoria, Melbourne
Gift of Lyn Williams AM and Family through the Australian Government's Cultural Gifts Program, 2023

crayon and orange fabricated chalk; (Female nude, lying on stomach); (Female nude on a chair) (1952–56), black and red conté crayon; (Female nude on a folding chair) (1952–56), brown and black conté crayon; (Female nude sitting on chair, arms folded around one leg) (1952–56), black and red conté crayon; (Female nude sitting with arm resting on back of chair) (1952–56), grey and black conté crayon; (Female nude sitting with legs folded under, facing right) (1952–56), black and red conté crayon; (Female nude standing with hands behind head) (1952–56), pen and ink, coloured conté crayon and brown and black wash; (Female nude with arm raised, back view) (1952–56), conté crayon and yellow fabricated chalk; (Female nude with arms raised) (1952–56), brown conté crayon and brown and black wash; (Female nude with hand on hip, facing right) (1952–56), black and brown conté crayon and brown and black wash; (Female nude with hands behind back, back view) (1952–56), pen and ink and conté crayon; (Female nude with towel) (1952–56), black conté crayon over red conté crayon; (Female performer waiting in the wings) (1952–56), conté crayon; (Female torso, back view) (1952–56), grey conté crayon; (Figure in audience, fingers in mouth); (Figure in audience in profile to left) (1952–56), conté crayon; (Figure in audience in profile to left, looking down) (1952–56), conté crayon and yellow fabricated chalk; (Figure in audience in profile to left, mouth open) (1952–56), conté crayon; (Figure in audience in profile to right, looking up) (1952–56), conté crayon and yellow fabricated chalk; (Foal, frontal view) (1952–56), conté crayon and wash; (Girl) (1952–56), black and red conté crayon; (Head in profile) (1952–56), conté crayon; (Head in profile to right); (Head in profile to right) (1952–56), conté crayon and wash; (Head studies of performer in a straw hat) (1952–56), red conté crayon; (Horse and rider, facing left) (1952–56), conté crayon; (Horse and rider, leaping to right) (1952–56), brown and black conté crayon and brown wash; (Horse head in profile to left) (1952–56), conté crayon; (Houses by Paddington canal) (1952–56), pencil; (Kneeling female nude, arms to sides); (Kneeling female nude, facing left); (Kneeling female nude, facing left) (1952–56), black and red conté crayon; (Kneeling female nude, leaning back) (1952–56), brown and white conté crayon on grey paper; (Kneeling female nude, leaning to left); (Kneeling female nude, leaning to left); (Landscape) (1952–56), red conté crayon; (London canal); (London canal) (1952–56), brown conté crayon; (Lying female nude) (1952–56), conté crayon; (Lying female nude); (Lying female nude, and study of female bust)

(1952–56), conté crayon and blue fabricated chalk; (Lying female nude, hands raised to face) (1952–56), conté crayon and yellow fabricated chalk; (Male head facing left) (1952–56), conté crayon; (Male head in profile to left) (1952–56), conté crayon, green fabricated chalk and black and green wash; (Male head looking down, frontal view) (1952–56), conté crayon and wash; (Male head looking down, in profile to left) (1952–56), conté crayon, green fabricated chalk and green and black wash; (Male model resting); (Man in bowler hat); (Man in bowler hat); (Max Miller) (1952–56), conté crayon; (Max Miller) (1952–56), brown conté crayon; (Musician) (1952–56), pen and ink; (Musician); (Performer); (Performer); (Performer); (Performer) (1952–56), brown conté crayon; (Performer); (Performer) (1952–56), conté crayon; (Performer) (1952–56), red conté crayon; (Performer and audience member) (1952–56), conté crayon; (Performer in straw hat) (1952–56), brown conté crayon; (Performer in straw hat, facing left) (1952–56), conté crayon; (Performer on stage); (Performer playing trumpet on stage) (1952–56), brown conté crayon; (Performers) (1952–56), brown and red conté crayon; (Performer watching) (1952–56), brown conté crayon; (Performer with moustache, frontal view) (1952–56), red conté crayon; (Performer with Napoleonic hat) (1952–56), brown conté crayon; (Profile portrait of man) (1952–56), conté crayon; (Profile portrait of man) (1952–56), red conté crayon; (Reclining female nude); (Reclining female nude, arm bent); (Reclining female nude, arm extended); (Reclining female nude, head resting on hand); (Reclining female nude, head resting on hand) (1952–56), conté crayon and blue fabricated chalk; (Reclining female nude, head resting on hand, legs crossed) (1952–56), conté crayon and green fabricated chalk; (Reclining female nude, knees bent); (Reclining female nude, knees bent); (Reclining female nude, leaning on elbow); (Reclining female nude, legs up and knees bent); (Reclining female nude, legs up and knees bent) (1952–56), conté crayon and blue fabricated chalk; (Seated female figure, leaning forward) (1952–56), conté crayon; (Seated female nude); (Seated female nude); (Seated female nude); (Seated female nude); (Seated female nude) (1952–56), black and red conté crayon; (Seated female nude) (1952–56), black and red conté crayon and pen and ink; (Seated female nude, arms around legs, leaning back); (Seated female nude, arms around legs, leaning back) (1952–56), conté crayon and blue fabricated chalk; (Seated female nude, facing left, arms folded around one leg) (1952–56), black and brown conté

crayon; (*Seated female nude facing left, leaning back*); (*Seated female nude facing left, leaning back*) (1952–56), conté crayon; (*Seated female nude, facing right*); (*Seated female nude, facing right*) (1952–56), black and red conté crayon; (*Seated female nude, facing right*) (1952–56), coloured conté crayon; (*Seated female nude, frontal view*) (1952–56), coloured conté crayon on yellow paper; (*Seated female nude, hand raised to face, back view*) (1952–56), conté crayon; (*Seated female nude, head resting on hands*); (*Seated female nude, head resting on hands*); (*Seated female nude, in profile to right, hand raised to face*) (1952–56), conté crayon and blue fabricated chalk; (*Seated female nude, leaning on one hand, one leg bent*) (1952–56), black and red conté crayon; (*Seated female nude, leaning on one hand, one leg bent*); (*Seated female nude, leaning to the right, legs crossed*) (1952–56), conté crayon and yellow and blue fabricated chalk; (*Seated female nude, leg extended*) (1952–56), conté crayon; (*Seated female nude, one leg extended*); (*Seated female nude, one leg extended*) (1952–56), conté crayon and yellow fabricated chalk; (*Seated female nude, one leg raised*) (1952–56), conté crayon and yellow and blue fabricated chalk; (*Seated female nude, one leg raised*) (1952–56), black and red conté crayon; (*Seated female nude, resting on one hand, one leg bent*) (1952–56), conté crayon and yellow and blue fabricated chalk; (*Seated female nude, twisting to her left*); (*Seated female nude with arms folded around one leg*) (1952–56), black and red conté crayon; (*Seated female nude with foot up*) (1952–56), red conté crayon; (*Seated female nude with foot up, and head study*) (1952–56), conté crayon; (*Seated female nude with hands behind back*) (1952–56), black and red conté crayon; (*Seated female nude with hands clasped*) (1952–56), coloured conté crayon on grey paper; (*Seated nude*) (1952–56), black and red conté crayon; (*Sheet of music hall studies: performers on stage and figure in audience*) (1952–56), red conté crayon; (*Sheet of studies: figure in audience*) (1952–56), black and red conté crayon; (*Sheet of studies for usherette*) (1952–56), brown conté crayon and brown and black wash; (*Sheet of studies of music hall subjects*) (1952–56), pencil; (*Sheet of studies: male head and legs*) (1952–56), conté crayon; (*Sheet of studies: two heads, and male nude stepping forward, arms raised*) (1952–56), pen and ink; (*Standing female nude with clasped hands, frontal view*) (1952–56), red conté crayon; (*Standing female nude*); (*Standing female nude*) (1952–56), black and red conté crayon; (*Standing female nude*); (*Standing female nude*) (1952–56), conté crayon and blue fabricated chalk; (*Standing female nude, arm over head*); (*Standing female nude, back view*) (1952–56), black and red conté crayon; (*Standing female nude, back view*); (*Standing female nude, back view*) (1952–56), conté crayon; (*Standing female nude, facing left*) (1952–56), black and red conté crayon; (*Standing female nude, facing right*) (1952–56), black and brown conté; (*Standing female nude, facing right, hand to chest*) (1952–56), conté crayon; (*Standing female nude, frontal view*) (1952–56), red conté crayon; (*Standing female nude, hand behind back*) (1952–56), black and red conté crayon; (*Standing female nude, hand on shoulder*) (1952–56), conté crayon and yellow fabricated chalk; (*Standing female nude, hands behind back*) (1952–56), conté crayon; (*Standing female nude, hands clasped*) (1952–56), black and red conté crayon; (*Standing female nude, head bowed*); (*Standing female nude, knee on chair*) (1952–56), red conté crayon; (*Standing female nude, side view*) (1952–56), black and red conté crayon; (*Standing female nude, side view*) (1952–56), coloured conté crayon and yellow fabricated chalk; (*Standing nude*) (1952–56), black and red conté crayon; (*Standing nude, arms crossed on chest*) (1952–56), conté crayon; (*Still life - fish and oyster*) (1952–56), conté crayon and wash; (*St James' Church in London*) (1952–56), pencil; (*The singer*) (1952–56), brown and red conté crayon; (*Trumpeter*) (1952–56), red conté crayon; (*Two audience members*) (1952–56), conté crayon; (*Two figures in audience, facing left*) (1952–56), brown conté crayon on grey paper; (*Two figures in audience, facing right*) (1952–56), brown and red conté crayon; (*Two performers*) (1952–56), conté crayon; (*Two performers, one dressed as a sailor*) (1952–56), pencil; (*Two performers on stage*) (1952–56), brown conté crayon; (*Two performers on stage*) (1952–56), red conté crayon; (*Woman and child in audience*) (1952–56), black and red conté crayon; (*Sheet of studies of snarling tigers*); (*Shorebird*); (*Tiger reclining*) 1953, brown conté crayon; (*Antelope grazing*); (*Antelope grazing*); (*Antelope kneeling*) (c. 1953), brown conté crayon; (*Bird of prey*) (c. 1953), conté crayon; (*Bird of prey in profile*); (*Bird of prey in profile*) (c. 1953), brown conté crayon; (*Cheetah facing left*) (c. 1953), black conté crayon over red conté crayon; (*Cheetah resting*) (c. 1953), conté crayon; (*Coati on a branch*) (c. 1953), red and black conté crayon; (*Crouching puma*) (c. 1953), black conté crayon over brown conté crayon;

(*Dog running*) (c. 1953), coloured conté crayon and brown wash; (*Elephant eating*) (c. 1953), conté crayon; (*Elephant in profile*) (c. 1953), conté crayon over pen and ink; (*Elephant walking*); (*Giraffe, frontal view*) (c. 1953), conté crayon; (*Giraffe in profile*) (c. 1953), pen and ink; (*Giraffe in profile*) (c. 1953), brown conté crayon and green pencil; (*Giraffe with raised head*) (c. 1953), brown conté crayon; (*Giraffe with turned head*); (*Head of a lioness*) (c. 1953), conté crayon; (*Leaning elephant*) (c. 1953), conté crayon and wash; (*Leopard*) (c. 1953), black conté crayon over red conté crayon; (*Leopard facing left*) (c. 1953), brown conté crayon; (*Leopard*) (c. 1953), coloured conté crayon and brown wash; (*Leopard in profile*) (c. 1953), conté crayon; (*Lioness in profile*) (c. 1953), red conté crayon; (*Lioness resting*); (*Lion in profile*); (*Lion, rear view*); (*Lion resting*); (*Lion roaring*) (c. 1953), conté crayon; (*Mouse in a corner*) (c. 1953), brown conté crayon and pen and ink; (*Puma*) (c. 1953), coloured conté crayon and brown wash; (*Puma resting*); (*Puma resting*) (c. 1953), black conté crayon over red conté crayon; (*Puma resting*) (c. 1953), conté crayon; (*Sheet of studies of birds of prey*) (c. 1953), brown conté crayon; (*Sheet of studies of gibbons*) (c. 1953), conté crayon; (*Sheet of studies of wildebeest*) (c. 1953), brown conté crayon; (*Swinging gibbon*) (c. 1953), brown and red conté crayon; (*Tiger*); (*Tiger facing right*); (*Tiger getting up*) (c. 1953), brown conté crayon; (*Tiger looking down*) (c. 1953), conté crayon; (*Tiger prowling*) (c. 1953), brown conté crayon; (*Tiger resting*) (c. 1953), conté crayon; (*Tiger snarling*); (*Tiger snarling*) (c. 1953), brown conté crayon; (*Tiger stretching*) (c. 1953), brown conté crayon and yellow fabricated chalk; (*Tiger striking*) (c. 1953), conté crayon; (*Tiger walking*) (c. 1953), brown conté crayon on brown paper; (*Tiger walking to the left*); (*Two giraffes*) (c. 1953), conté crayon; (*Two giraffes*) (c. 1953), pen and ink; (*Two hyenas*) (c. 1953), conté crayon; (*Two lionesses*) (c. 1953), red conté crayon; (*Zoo animal lying on its back*) (c. 1953), conté crayon; (*Zoo animal lying on its side*) (c. 1953), brown and black conté crayon and brown wash; (*Beth Taylor*) (1954), conté crayon and yellow fabricated chalk; (*Beth Taylor*); (*Beth Taylor*) 1954, red conté crayon; (*Female performer with arm extended*); (*Horace Brodzky*); (*Horace Brodzky*) (1954), conté crayon; (*Lock, West Wittering*) (1954–55), pen and ink; (*Pig pissing*) (c. 1954), pencil; (*Pig*) (c. 1954), pen and ink; (*Horace Brodzky*) (1955),

(*Dog running*) (c. 1953), coloured conté crayon and brown wash; (*Elephant eating*) (c. 1953), conté crayon; (*Elephant in profile*) (c. 1953), conté crayon over pen and ink; (*Elephant walking*); (*Giraffe, frontal view*) (c. 1953), conté crayon; (*Giraffe in profile*) (c. 1953), pen and ink; (*Giraffe in profile*) (c. 1953), brown conté crayon and green pencil; (*Giraffe with raised head*) (c. 1953), brown conté crayon; (*Giraffe with turned head*); (*Head of a lioness*) (c. 1953), conté crayon; (*Leaning elephant*) (c. 1953), conté crayon and wash; (*Leopard*) (c. 1953), black conté crayon over red conté crayon; (*Leopard facing left*) (c. 1953), brown conté crayon; (*Leopard*) (c. 1953), coloured conté crayon and brown wash; (*Leopard in profile*) (c. 1953), conté crayon; (*Lioness in profile*) (c. 1953), red conté crayon; (*Lioness resting*); (*Lion in profile*); (*Lion, rear view*); (*Lion resting*); (*Lion roaring*) (c. 1953), conté crayon; (*Mouse in a corner*) (c. 1953), brown conté crayon and pen and ink; (*Puma*) (c. 1953), coloured conté crayon and brown wash; (*Puma resting*); (*Puma resting*) (c. 1953), black conté crayon over red conté crayon; (*Puma resting*) (c. 1953), conté crayon; (*Sheet of studies of birds of prey*) (c. 1953), brown conté crayon; (*Sheet of studies of gibbons*) (c. 1953), conté crayon; (*Sheet of studies of wildebeest*) (c. 1953), brown conté crayon; (*Swinging gibbon*) (c. 1953), brown and red conté crayon; (*Tiger*); (*Tiger facing right*); (*Tiger getting up*) (c. 1953), brown conté crayon; (*Tiger looking down*) (c. 1953), conté crayon; (*Tiger prowling*) (c. 1953), brown conté crayon; (*Tiger resting*) (c. 1953), conté crayon; (*Tiger snarling*); (*Tiger snarling*) (c. 1953), brown conté crayon; (*Tiger stretching*) (c. 1953), brown conté crayon and yellow fabricated chalk; (*Tiger striking*) (c. 1953), conté crayon; (*Tiger walking*) (c. 1953), brown conté crayon on brown paper; (*Tiger walking to the left*); (*Two giraffes*) (c. 1953), conté crayon; (*Two giraffes*) (c. 1953), pen and ink; (*Two hyenas*) (c. 1953), conté crayon; (*Two lionesses*) (c. 1953), red conté crayon; (*Zoo animal lying on its back*) (c. 1953), conté crayon; (*Zoo animal lying on its side*) (c. 1953), brown and black conté crayon and brown wash; (*Beth Taylor*) (1954), conté crayon and yellow fabricated chalk; (*Beth Taylor*); (*Beth Taylor*) 1954, red conté crayon; (*Female performer with arm extended*); (*Horace Brodzky*); (*Horace Brodzky*) (1954), conté crayon; (*Lock, West Wittering*) (1954–55), pen and ink; (*Pig pissing*) (c. 1954), pencil; (*Pig*) (c. 1954), pen and ink; (*Horace Brodzky*) (1955),



Fred WILLIAMS
(Puma resting) (c. 1953)
 conté crayon
 16.7 x 29.7 cm (image) 25.2 x 37.1
 cm (sheet)
 National Gallery of Victoria, Melbourne
 Gift of Lyn Williams AM and Family
 through the Australian Government's
 Cultural Gifts Program, 2022
 © Estate of Fred Williams

brown conté crayon; (*Female art school model*) (c. 1955), black and red conté crayon; (*Male art school model*) (c. 1955), red and black conté crayon; (*Study for Standing figure*) (1958), red and black conté crayon; (*Dead rabbit*) (1960–61), conté crayon and stumping; (*Drawing for Isobel drawing, in profile*); (*Drawing for Young girl number IV*); (*Drawing for Young girl number IV*); (*Isobel Williams, frontal view*); (*Isobel Williams in profile to left*); (*Isobel Williams, three quarter right*) (1965), pencil; (*Fox*) (c. 1965), conté crayon. Gift of Lyn Williams AM and Family through the Australian Government's Cultural Gifts Program, 2022

PURCHASES

Emma ARMSTRONG-PORTER

born Australia 1986
Breaking out of the psych ward to go to The Tote (2022)
from the *Melbourne print portfolio* 2023
linocut on grey paper, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Martin BELL

born Australia 1978
Worthless priceless Priceless worthless Everything nothing Nothing everything No thing a thing A thing no thing A thing A (2019–22)
pen and ink on 75 sheets
Purchased, Victorian Foundation for Living Australian Artists, 2023

Andrew CLAPHAM

born Australia 1992
Subtopian sign 2022
from the *Melbourne print portfolio* 2023
colour screenprint, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Matthew CLARKE

born Australia 1986
Lost in Melbourne Zoo 2022
from the *Melbourne print portfolio* 2023
colour linocut ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Megan EVANS

born Australia 1957
Bridget Kennedy – Horse Market Hold, Port Melbourne (2021)
from the *Will or Won't* series 2021
gouache on nineteenth-century will
Charles James Walker – 238 McKean St, North Fitzroy (2021)
from the *Will or Won't* series 2021
gouache on nineteenth-century will
Jessie Grace Kennedy – Dundonald, Broadmeadows (2021)
from the *Will or Won't* series 2021
gouache on nineteenth-century will
John McVicar Hearnay – Bittern (2021)
from the *Will or Won't* series 2021
Margaret Azzopardi – Erin St, Richmond (2021)
from the *Will or Won't* series 2021–22
gouache on nineteenth-century will
Purchased, Victorian Foundation for Living Australian Artists, 2022

Robert HAGUE

born New Zealand 1967
arrived Australia 1985
Venus (after Koons) 2022
from the *Melbourne print portfolio* 2023
lithograph, hand-coloured with watercolour and 24ct gold leaf, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Artek HALPERN-LAURENCE

born Australia 1998
Upload me now! 2022
from the *Melbourne print portfolio* 2023
colour screenprint, drypoint, laser print collage and fibre-tipped pen, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Deanna HITTI

born Australia 1975
M is for madraseh (school) (2022–23)
from the *Melbourne print portfolio* 2023
colour screenprint on cyanotype, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Gary HUME

English 1962–
Flowers of Dover (2022)
colour woodcut on card on aluminium foil on card, ed. 11/60
Purchased, NGV Foundation and NGV Foundation Patrons, 2022

Paul JACOULET

French 1896–1960
emigrated to Japan 1906
The treasure (1940)
colour woodblock, ed. 40/350
The two adversaries, North (1951)
colour woodblock, ed. 114/350
The two adversaries, South (1951)
colour woodblock, ed. 114/350
Purchased with funds donated by Vivienne Fried, 2022

Christine JOHNSON

born Australia 1959
Eremophila (2022–23)
from the *Melbourne print portfolio* 2023
colour inkjet print with embossing, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Adam LEE

born Australia 1979
A covering 2022
watercolour
Death head 2022
watercolour
Mr Jabs 2022
watercolour
SENOBYRD 2022
watercolour
Purchased with funds donated by Dr Michael Schwarz and Dr David Clouston, 2022

Aylsa McHUGH

born Australia 1974
Sinnsear 2022
from the *Melbourne print portfolio* 2023
photogravure, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Kent MORRIS

born Australia 1964
Unvanished – Yalukit Willam (St Kilda) – Rainbow Lorikeet (2022)
from the *Melbourne print portfolio* 2023
colour inkjet print, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Adam LEE

Death head 2022
watercolour
(107.0 x 78.0 cm) (image and sheet)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Dr Michael Schwarz and Dr David Clouston, 2022
© Adam Lee



**Alphonse MUCHA**

Czech 1860–1939
 worked in France 1887–1904, 1936–38
Salome (1897)
 from the *L'Estampe moderne* folio 1897
 colour lithograph
 Purchased, NGV Foundation, 2022

Alphonse MUCHA

Czech 1860–1939
 worked in France 1887–1904, 1936–38
Job (1898)
 colour lithograph
 Purchased, NGV Foundation, 2022

Rubii RED

born Australia 1998
White Australia has a black history (2022)
 from the *Melbourne print portfolio 2023*
 screenprint, ed. 1/15
 Commissioned by the National Gallery of
 Victoria. Purchased, Supporters of Prints and
 Drawings, 2023

Théophile-Alexandre STEINLEN

Swiss 1859–1923
 worked in France 1881–1923
Poster for the Company of the Black cat
(Prochainement la très illustre Compagnie du
Chat Noir) (1896)
 colour lithograph
 Purchased, NGV Foundation, 2022

Marie Čermínová TOYEN

Czech 1902–80
 worked in France 1947–80
Hide, war! (Cache toi guerre!) (1944)
 zincographic prints, ed. 86/300
 Ruth Margaret Frances Houghton Bequest,
 2022

Sophie WESTERMAN

born Australia 1991
Where did you go (2022–23)
 from the *Melbourne print portfolio 2023*
 colour aquatint and drypoint, ed. 1/15
 Commissioned by the National Gallery of
 Victoria. Purchased, Supporters of Prints and
 Drawings, 2023

Stefan WIRIHANA MAU

born Australia 1990
Poutama (2022)
 from the *Melbourne print portfolio 2023*
 colour screenprint and debossing, ed. 1/15
 Commissioned by the National Gallery of
 Victoria. Purchased, Supporters of Prints
 and Drawings, 2023

(opposite)
Théophile-Alexandre STEINLEN
Poster for the Company of the Black cat
 (1896)
(Prochainement la très illustre Compagnie
du Chat Noir)
 colour lithograph
 56.3 x 36.0 cm (image) 61.9 x 40.0 cm (sheet)
 National Gallery of Victoria, Melbourne
 Purchased NGV Foundation, 2022

(following page)
Robert ROONEY
 Unknown 1962
 oil on composition board
 (136.5 x 91.0 cm)
 National Gallery of Victoria, Melbourne
 Bequest of Robert Rooney, 2023

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* Gift of work of art

** Cash donation and gift of work of art

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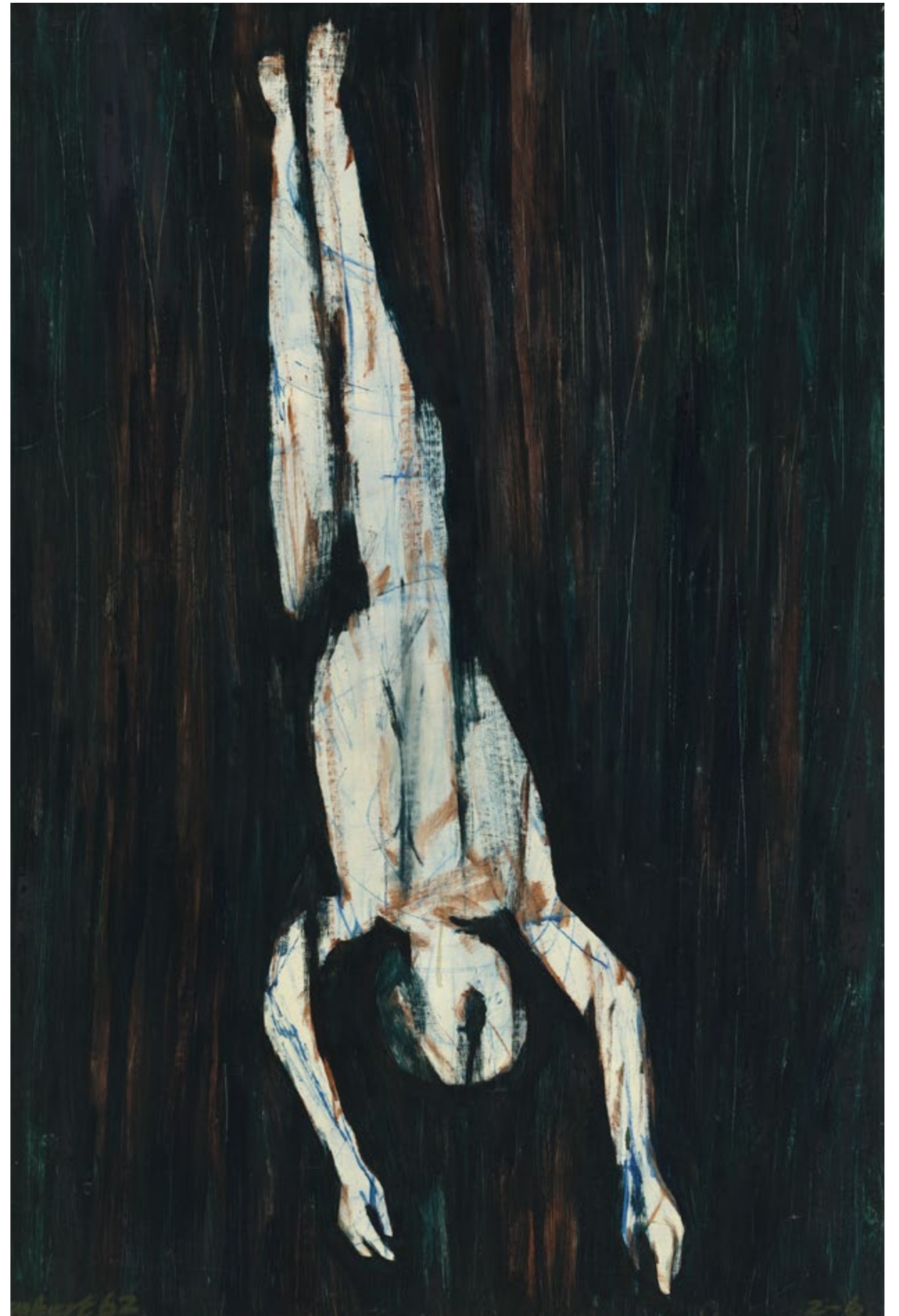
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Jan SENBERGS
North Melbourne studio 2005
 synthetic polymer paint on paper
 (146.2 x 243.2 cm) (image) (152.5 x 249.0 cm) (sheet)
 National Gallery of Victoria, Melbourne
 Gift of Jan and Helen Senbergs through the Australian
 Government's Cultural Gifts Program, 2022
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Grace Cossington SMITH

Still life with ranunculi (1926)
 National Gallery of Victoria, Melbourne
 Gift from the Estate of Brian Myddleton Davis AM, 2022
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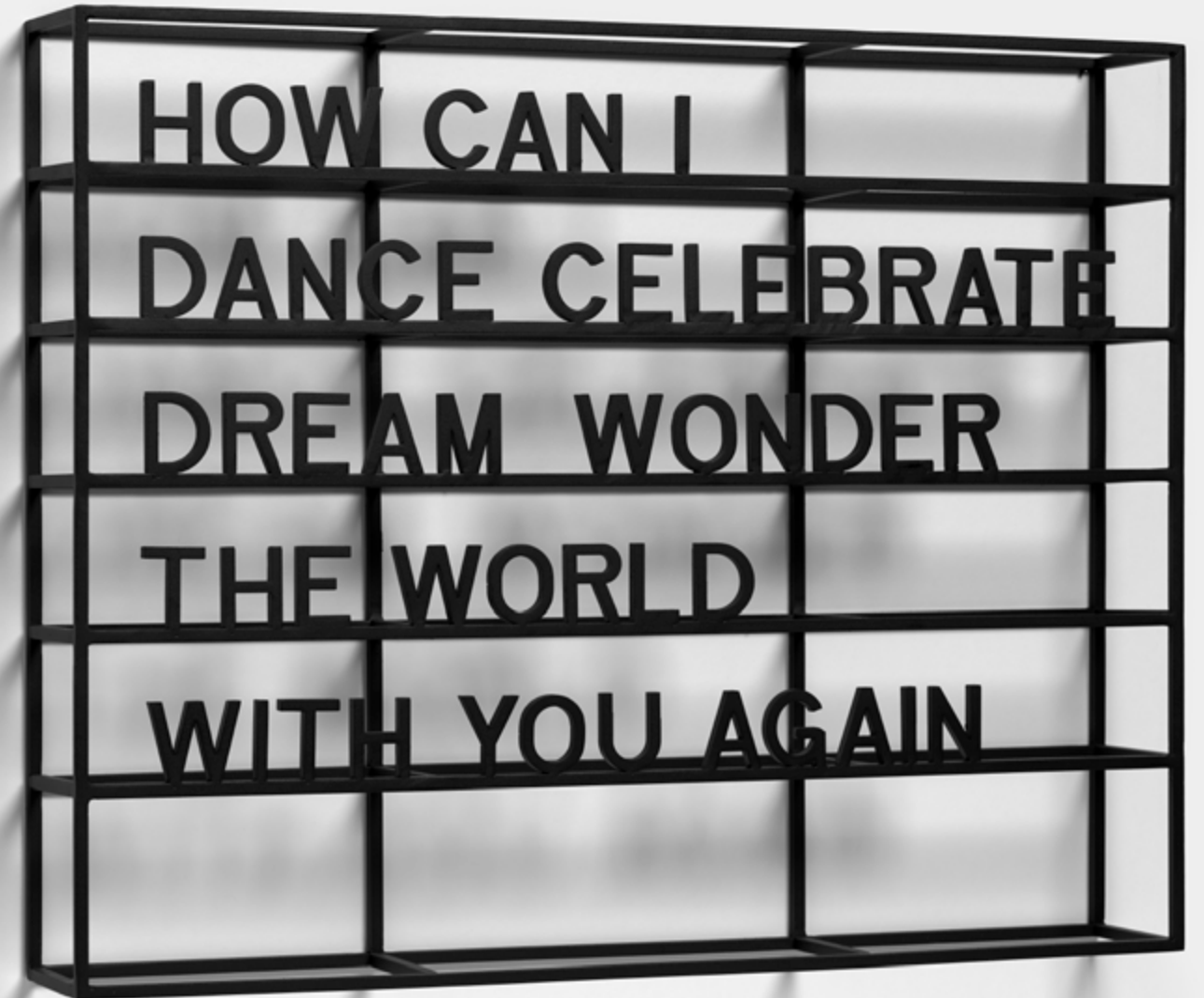
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Falstaff at the Boar's Head Tavern (c. 1738)
 National Gallery of Victoria, Melbourne
 Gift of Wendy King through the Australian
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 Skyfall Media Pty Ltd
 Lesley Slater
 Julia Smart
 Vera Smiljanic
 George Smith & John Smith
 Jane Smith
 Jenny Smith
 Maria Smith & Mike Smith
 Roderick Smythe

Installation view of *Self portrait with T-shirts*, 2022,
 by Misha Hollenbach and Shauna Toohey, founders
 of **P.A.M. (Perks and Mini)**, on display as part of the
Melbourne Now exhibition at The Ian Potter Centre:
 NGV Australia, Purchased, NGV Supporters of
 Fashion and Textiles, 2023 Image: Ben Moynihan





Joshua YELDHAM
Resonance 2022
 National Gallery of Victoria, Melbourne
 Presented by Scott Livesey Galleries,
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 Diana Stock
 Dr Matthew Storey
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 Martin Strandgard
 Dr Jennifer Strauss AM
 Michael Strownix
 Ronella Stuart
 Hector Soares
 Margaret Summers
 Robyn N. Sutton
 Anonymous
 Jennifer A. Talbot
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 Tze Ping Tan
 Leon Tang
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 Greg Taylor
 Kathryn Theodossiou
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 Colin Tidey
 Jeffrey Topp
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 Dr Faye Walker & Marlene Storey
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 Simon Walters
 John Warburton & Susan Warburton
 Judy Ward
 Donna Watmuff
 James Wator
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Lisa Webber & David Webber
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 Susan Weis
 Caroline Welsh
 Anonymous
 Edith Westcott & Richard Westcott
 The Rev. Noel Whale
 Bronwyn White & Chris Clarke
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 Kriss Will
 Suzanne Will
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 Gavan Woinarski
 Margaret Wong
 Gwen Woodford & Peter Woodford
 Dr Jenny Woods & Jessica O'Donnell
 John F. Woods
 Dr Chris Worth & Mary McDonnell
 Qianhui Wu
 Dr Jennifer York
 Sherman Yuen
 Richard Zimmermann
 Anonymous

FINANCIAL SUMMARY

For the year ended 30 June 2023	2022/23 \$000s	2021/22 \$000s	2020/21 \$000s	2019/20 \$000s	2018/19 \$000s
FUNDRAISING ACTIVITIES INCOME					
Donations, bequests and philanthropic grants income	18,375 ¹	15,252 ²	9,183	8,293	6,750
Donated cultural assets	10,085	4,930	9,458	7,422	9,588
	28,460	20,182	18,641	15,715	16,338
CULTURAL ASSETS ADDITIONS – WORKS OF ART					
Purchased works of art	9,512	12,150	4,589	18,372	9,707
Donated cultural assets	10,085	4,930	9,458	7,422	9,588
	19,597	17,080	14,047	25,794	19,295

1. Includes The Fox: NGV Contemporary donations of \$9,051

2. Includes The Fox: NGV Contemporary donations of \$7,413



Auguste Rodin
French 1840–1917

Walking man
L'Homme qui marche,
moyen modèle
conceived 1899–1900, cast 1904
bronze

Gift of Sandra Bardas OAM and
David Bardas AO through the Australian Government's
Cultural Gifts Program, 2022

New acquisition

Working at the same time as Impressionist
painters who were changing perceptions
of art, Auguste Rodin smashed the
conventional notions of sculpture. One
of his most significant contributions was
to present the incomplete human form
in various poses, missing
heads, missing
hands, missing
feet.

Auguste RODIN

Walking man (L'homme qui marche. Moyen modèle)
(1899-1900) cast (1964) Gift of Sandra Bardas OAM and
David Bardas AO through the Australian Government's
Cultural Gifts Program, 2022

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